

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK

NEW YORK: SATURDAY, APRIL 24, 1886.

PRICE TEN CENTS

A journalist who takes up his pen to write should have well in hand the brief of the subject he proposes to treat; otherwise he may fall into pits and fail to be the guide, philosopher and friend which are the principal requirements of his vocation. For instance, a leading editor starts forth in a recent communication to make it appear that what he calls the assumption that our native authors cannot get a hearing and find a market in the face of the flood of cheap foreign reprints, is unfounded. The facts, he confidently asserts, show that it is not, and by way of driving on his *superstedeas*, he avers that "Uncle Tom's Cabin" had no difficulty in getting a hearing. The hearing was so much as this—that the writer of this article has more than once seen the *National Era*, of Washington, in which the story was first published as a serial, with no one sufficiently interested and enterprising to pick it off the floor.

As a book proper it got no hearing; it was as a partisan pamphlet under cover, falling into the heavy current of the slavery and fugitive slave law excitement of the times, that carried it along with a sweep. Our journalist brings forward as his next example of literary success Nathaniel Hawthorne, who, he asserts, never lacked for publishers or readers. Here our recusant editor is again badly off the track. Mr. Hawthorne has himself asserted, in one of his prefaces, that he was for twenty years the most obscure author in America; and the writer well remembers when the afterward famous author had in all New York City a little circle of admirers—perhaps half a dozen in number—and was glad to put off his tales and sketches in gilt annuals and casual magazines.

To further his negative proposition, our commentator, as proof of the fortunes made by American authors, brings forward as examples of merchantable work Josh Billings, Nasby, Twain and Bill Nye. Everybody knows that not one of these can be named as an author in a strict or standard sense. They all belong to the eccentric school, and gifted as they may be acknowledged to be, their achievements are rather those of the bare-backed rider and the back somersault in the hippodrome than Caesar entering Rome riding in his chariot of triumph, returned from great victory and loaded with the splendid spoils of lawful war.

If what we have cited and treated in detail is to be exploited as the ground for the rejection of international copyright law, we advise Roscoe Conkling to give up his logic and Chief Justice Waite to leave the high bench of equity and engage in some cross-road court house where pettifoggish pleas are acceptable and he is accounted a rising lawyer who pours out his sophisms most fluently from the wagon-tail and the barrel-head.

In art, as in all else, there is constant change. The great law of evolution obtains in things poetic as in things material, and thought cannot stay still any more than the great globe, on whose periphery we live, move and have our being, can cease its whirl and stand in fixed silence and cold obstruction. Therefore the forms of art—and we use the term in its broad sense as applying to all modes of adorning the reality of things, and not as absurdly restricted to its pictorial aspect—the forms of art being subject to the law, must change like all other forms, and what was once a step in advance must be passed and left behind by the pushing, jostling crowd of new ideas. The art of singing is no exception to the general rule. Beginning with the rude nasal chant common to all inchoate humanity, and to be heard to-day among our own Indian tribes just as it sounded to the ears of the rude blue-tattooed Picts of Britain in the long ago, the vocal art slowly developed into that smooth-flowing, liquid stream of sweetest melody which the Italians call *bel canto* (beautiful song). This was the form of art in singing that made the names of Farnelli, Caffarelli, Mara, Grisi, Rubini, Mario and Tamburini illustrious. Its great beauty consisted in the perfect placing of the voice, not in the palate like the French, nor in the diaphragm like the Germans, but exactly where Nature herself put it, under the spot where the chest ends and the throat begins—in other words, just where a lady's brooch is fastened. Besides this placing of the voice, the art of *bel canto* taught the smooth emission of sound without cracking or trembling. No singer was accounted worthy of his calling who could not take any note in his register in a soft, sweet whisper, increase the volume

of tone by insensible degrees till the air vibrated in sympathetic waves of sound, hold the note firmly for a minute and then decrease in the same just proportion, and this without break or wavering. This feat of vocalism was called "spinning the voice"—(*filando la voce*)—and is the most charming effect possible to the singer. Next to the placing and the spinning of the voice was esteemed the clear enunciation of the words, so that each syllable was clear cut as a crystal bead, and fell upon the ear like the words of a well-trained speaker, never sacrificing sense to sound, but joining both in harmonious union. Then came the smooth passing from one note to another, which is the groundwork of volubility and what is called "execution." After that came the "grace notes," such as trills, turns and the like, the study of which was a life-long labor.

This was the school of the past, and it

Wagner's operas and those of his imitators stands in the place of the lecturer at a panorama. They describe—they do not act. Formerly the heroes and heroines on the stage told their own story; now the band tells it for them, to those who have mastered the mystic speech of instruments. And the singer sings no more. He simply shouts didactically. This is the evolution of song—but whether it be advancement or degradation is a matter of opinion. Certainly the new is not so delightful as the old, although it be more æsthetic and appeal more to the initiated than to the common crowd of humanity, which, after all, is the one that rules, by virtue of majorities. Therefore, it is quite possible that vocal art may "throw back" and begin again at the beginning.

Liszt in London.

Howard Paul, under date of April 9 writes

going in and out among us, every rule of courtesy suggests that not a word should be said calculated to annoy him. The struggle of conflicting "schools" will lose nothing by a short truce, during which we can all "present arms" to an old leader who belongs to the days that are no more rather than to our own.

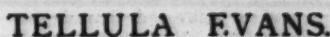
In his St. Elizabeth the composer relies upon short, detached phrases, which often have no apparent relation one with another. An analogous state of things is observable in the harmonic progressions, from which natural affinity, as a determining factor, seems to be in great part banished. On the other hand, we sometimes find among the orchestral passages with which the work is studded, a single idea of no very obvious importance, upon which a sequence to an inordinate length. I am not now mentioning these facts by way of complaint. They may be errors—that is, beside the question at present—but if so, they are

Cleopatra and his own "Chamberlain" had been leaving the Academy, thus giving the students an experience never likely to be repeated or forgotten. His magnificence in costume at St. James Hall in the evening, and his crowded and brilliant audience waiting for his arrival, as he came in his carriage, were a spectacle, the unequalled parallel of which we met in with a vengeance. That the evening has been a scene of English royalty at a ball. (But he would not have noticed it, and he was free from criticism. People who stood on their own feet, he would not have given a glance at his wonderful band. The night of the arrival of the Prince and Princess, he allowed the performance to begin. The audience remembered that they had come to see as well as to see. With regard to the production of the work by the band and the Hamilton society, under the direction of C. Macdonald, it is a duty to the students to commendation.

[illegible]

The sudden death last Friday of Henry Tinsdalen, the renowned clarinetist, at the head of the Union Square Theatre, has caused those of much sympathy to comment on the long past his great eminence. Tinsdalen was apparently a hale, well-preserved man, in the many years of life and usefulness before him. But that hour of agony will follow the laughter and depressing sorrow his heart-aching death has left him off without warning. Mr. Tinsdalen came to this city on the first of July, and at the same time that Ballois for many years, principal director of Wallace's Theatre, withdrew as Juliet's leader. His fine tone and technique like qualities drew attention and he was invited to remain permanently in this country. It was a long time he hesitated, along with Fritz Hill, Slide, as one of the three great flutes of New York; but prompted by ambition, he decided music more deeply than is usual for an executive artist, and eventually qualified himself for the post of conductor, which he has done most honorably filled. His taste led him to the classic style, and he was essentially English in his writings. In this, he was the last representative of the old British "leader of the band." In the music introduced in Mr. Hill's production of *Romeo and Juliet* at the Union Square, Tinsdalen displayed great taste and science, history of the dramatic situation to a clarity, and never overloading his score. In all his compositions a marked preference for his sweetest love, the flute, was noticeable, as he always had the best artist on that instrument to be obtained for money. As musician, Henry Tinsdalen was thorough, but a trifle reticent; as man he was a genial, whole-souled, hearty gentleman; and as both, a loss to the musical profession, to which his talent and conduct lent grace and dignity. The grave has closed over a fine artist and a good man.

A new bill before the Ohio Legislature provides a penalty for Sunday amusements and makes the owner, lessee or manager of any room, building, grounds, garden, or other amusement subject to a fine instead of the actor or manager who conducts such place, as has been the rule. The bill is introduced in the Law and Order League.



reigned undisputed till the advent of Verdi, in whose operas declamation began to displace continued melody and delicacy to yield to force. A good chest voice, well developed, was capable of giving effect to this new departure in song, and the careful study of the *bel canto* began to decline. A singer was taught how to give forth all the voice that was in him; furnished with half a dozen of the current operas of the day, and launched upon the world as a vocalist, when in truth he was only a roarer. This is the school of the present, and it gives signs of a still more eccentric evolution in the time to come. Wagner has out-declamed Verdi, has dropped the *bel canto* altogether, and left nothing for the singer to do save to bellow a rhythmical description of the dissolving views exhibited by the orchestral department, which is in reality the true exponent of the dramatic and lyric thought intended to be represented. The singer in

THE MIRROR as follows: Musical London is just now Liszt-mad. The oratorio of the great Hungarian musician, the Legend of St. Elizabeth, was performed at St. James' Hall last night to an overflowing audience. I must frankly confess I do not greatly admire the learned doctor's more pretentious works as much as I respect his genius in other ways. The aged composer of St. Elizabeth, the pianist with whom are connected so many traditions of greatness that had he lived when men were making to themselves gods he would have been elevated to Olympian rank; the historic figure which is a survival of an infinitely greater musical era than our own—in a word, Franz Liszt has come to England more as a public than a private guest. Venerable by reason of his years and honorable by right of distinction, he should command the respect even of those who find it impossible to approve his artistic principles. Therefore, while Liszt is

errors appertaining to a deliberately adopted and carefully carried out plan. In like manner, I may not be able to appreciate the effect, but am bound to believe that it is precisely what the composer intended.

Dr. Liss was fully engaged yesterday. In the afternoon he visited the Royal Academy of Music and heard a selection of pieces, including some of his own works, performed by the students. I am glad to say that native art was not without representatives on this occasion, the compositions of Sir Sterndale Bennett, Sir G. A. Macfarren and Mr. A. C. Mackenzie being so drawn upon as to convince the emulous visitor that this land is not altogether barren. Dr. Liss also heard a speech from the Principal, who made a "palpable hit" by comparing him to Wellington, first the victorious soldier, and then the exalted, if not very successfully, statesman. The venerable pianist obligingly played a piece by

At the Theatres.

The adaptation of Pailleron's comedy, *Le Monde en l'air*, which was produced at the Madison Square Theatre on Monday night under the title *Our Society*, scored an indubitable success. The piece is far and away beyond the average play of human device. It has more value than the ephemeral farces, the frothy, shallow bundles of complications such as have monopolized the stage of Daly's Theatre, for example. It is, in fact, a genuine comedy, depending for effectiveness upon bright dialogue and shrewd character drawing instead of silly lines and bombastic situations. The work of localization has been very cleverly done by Clinton Stuart and Mrs. J. C. Ver Planck, who assisted in it somewhat. The plot of the original piece is adhered to quite closely, but, of course, to make the transfer from French to American society natural as well as artistic the characters have been infused with certain indigenous traits and peculiarities. The local atmosphere is really very good, and in this respect the adapters have succeeded beyond the ordinary point. Usually the attempt to localize a French play and its dramatic persona has bungling results. It is no way matter to get rid of the essentially foreign conditions amid which a high comedy is modelled and carried out and substitute acceptable and natural American characteristics; but *Our Society* is a notable exception to the rule, for, save that it betrays an ingenuity of design and compactness of wool which we are not accustomed to expect from native playwrights, it might originally have been evolved from the brain of a writer who never set foot on the other side of the ocean. The piece is narrative rather than active. The first act is devoted almost exclusively to description and character building, while only the last part of the second is enlivened with action. Nevertheless, so interesting are the people of *Our Society* as social studies, and so clever, and at times brilliant, are the lines, that the spectator is not sorry to dispense with something which merely satisfies the minor senses and enjoy the acuity of having his intelligence appealed to and mental faculties spurred.

The interest of the plot centers about Philip Van Pelt, a naval officer and explorer, and Sylvia Spencer, a young girl who is misunderstood for everybody because of her outward show of wilfulness. Philip returns to his mother's home in Washington after a voyage to South America. He finds Sylvia, whom he has known since childhood, a womanhood. Mrs. Van Pelt is a cold, ambitious creature whose heart is in the scheming of legislators and officials, and who finds satisfaction in wire-pulling. Sylvia's god mother and Philip's aunt, Mrs. Katherine Spencer, is a sweet old woman who dominates her sister's political projects and is bent on bringing Sylvia and Philip matrimonially together and defeating Mrs. Van Pelt's plan of wedding her son to a fortune with Countess Grey, an icy specimen of Boston culture incidentally tucked on to it. As in *A Scrap of Paper*, the story hinges upon a letter, only in this case it is an anonymous message written in a disguised hand by Raymond Rée—an aesthetic hump, who is regarded by the women—to Constance, appealing a meeting with her at ten in the evening in Mrs. Van Pelt's conservatory, and advising her to give as an excuse for withdrawing from the company that she has the cornelia. Sylvia obtains this letter, and, thinking it has been written by Philip and intended for Constance, she tries to hide her jealousy under an assumed recklessness and bravado. The mischievous letter is also read by Philip, his mother and Mrs. Spencer. They determine to test Sylvia, and they wait to see if she goes to keep the appointment. First a young married woman, Mrs. Tupper (who has been separated from her husband on account of the crowded condition of the house), goes to the conservatory announcing that she is suffering with cornelia. In the same manner Constance and Sylvia respectively withdraw, the latter simply using the phraseology of the intercepted letter to sound Philip. Constance, among the plants of the conservatory Mrs. Van Pelt and Mrs. Spencer witness the meeting of Mr. and Mrs. Tupper, who have reached the opportunity to be together, and of England and Constance, who furnish an illustration of the practice of theatrical platitudes. When they see and hear entirely unimpaired Sylvia, and, of course, she and Philip are betrothed, while the poet and the friend of Boston erudition are mated. To compensate Philip for the loss of an expected legacy in the Southwestern, Mrs. Spencer makes him heir to her large fortune.

Sylvia in the original is an illegitimate child whose life is clouded by the stigma upon her birth. In *Our Society* the asperity of her state is softened by making her the lawful daughter of a woman who has erred after marriage. She is a romping young person, half child, half woman, ingenious, warm-hearted, like most open-minded beings, misunderstood by nearly everybody. She is a free and honest spirit moving in an atmosphere of diplomacy, self-interest and deceit. The character was most charmingly acted by Annie Russell, whom we are so accustomed to see in parts of sweet negativities that her success in one of a totally opposite sort was a surprise. The personation was extremely natural throughout, and there were bits in it that showed rare keenness of perception and singular dramatic delicacy. Miss Russell's work made a deep impression on the audience, and her exit just before the fall of the curtain on the second act evoked two recalls. Maud Harrison also made a hit as Mrs. Ferdinand C. Tupper, the bride who is smothered by her husband, but who, for his political advancement, represses her affection before people and quotes fabricated lines from Emerson and Carlyle. Miss Harrison was Chicagoan in everything except her feet, which twinkled prettily beneath her becoming gowns. The warmth of nature allied with the good common sense of a typical Western girl, who has no nonsense about her, were delightfully delineated by this actress, who is unrivalled as the representative of Young America in petticoats. Miss Harrison was applauded lavishly. The opposite role of Mr. Tupper was admirably handled by Walden Ramsay. Tupper is a wealthy young man who has come to Washington from Harvard via Oxford. He shows his love of England and the English by affecting their dress, speech and manners. He is seeking a consanguinity abroad. The scene where the fond husband and the adoring wife are assigned to different rooms for their stay at Mrs. Van Pelt's is a decidedly funny experience of the comedy heredity incurred by the young man who has been bred in the English. Herbert Kelcey was a very good and handsome as Philip, but the part is not an effective one, surrounded as it is by the more effective and of the humor of the play. However, Mr. Kelcey did all that was required of him to do with it. W. J. Le

Moyné made the lecturer Rée an amusing study in hypocrisy, conceit and gilt-edged superficiality. E. M. Holland made little of another *poisur*, a dethroned favorite of the women of society and an empty-headed scientist. William Davidge in make-up was the type of the conventional Senator who plays poker and works mysterious political schemes for the betterment of himself, his friends, and almost everybody except the people. C. P. Flockton was particularly good as a crushed author with a tragedy, who is one of Mrs. Van Pelt's circle of more or less distinguished friends. Mrs. E. J. Phillips as the keen-witted and kindly old lady, Mrs. Spencer, and Virginia Buchanan as the ambitious Mrs. Van Pelt, were respectively excellent. May Robson, in the part of Constance, formed a capital picture of dispassionate shrewdness and frigid "superiority." Marie Greenwald was a pretty and gushing follower in the train of the poet. We always expect a strong and even cast on Manager Palmer's stage, and consequently the general efficiency of that presenting *Our Society* is not subject for special remark. The audience, which was large and fashionable, heartily enjoyed the piece and stamped it with emphatic approval. Owing to previous arrangements it can be kept on but two weeks.

Theatre audiences in the Bowery were the greater sufferers by the street-car strike on Monday. The People's was about three-fifths full when the curtain rose on the first act of *A Midnight Marriage*. This romantic drama was seen at this house last season, when it was presented for the first time in New York. The play and the acting were then fully reviewed in these columns, and in general the performance was commended. The company supporting the stars, William Redmond and Mrs. Thomas Barry, is not so strong as that of last season. W. F. Owen is sadly missed in the part of Comte St. Ange, the rollicking, boastful Gascon. Mr. Redmond was picturesque and virile as Comte De Langlet, the heroic Gascon lover. There is a smack of the old school in his performance that is rather refreshing and pleasing, so to say, in the recollections revived. On her first appearance, last season, Mrs. Barry, in the role of the heroine, Hortense de Guise, did not particularly impress THE MIRROR critic. But a closer view of her performance, on Monday night, developed many excellences. Mrs. Barry is by no means the youngest of our stars of the gentler sex; but her art in make up and her stage experience are dexterously employed to make one forget her lack of youth. At times she betrays the possession of great abilities as a comedienne; indeed, strongly reminding one of Mrs. John Drew in her palmy days—which is no equivocal compliment to Mrs. Barry on the score of age. The lady has a trick of showing her profile to the audience while well up in front. It is a rather fine profile, and she may be excused for so doing. F. C. Huebner did very well in the thankless part of Claude de Guise, the tyrannical uncle of the heroine. W. M. Fairbanks suffered by comparison with his predecessor in the part of St. Ange, but his performance met with the favor of the audience. The other roles were in the hands of good, bad and indifferent actors. Next week one of the most successful melodramas of the season, *Alone in London*, will be presented.

The production of Gilbert's charming fairy play, *The Palace of Truth*, at Wallack's Theatre, on Monday last, brought out an unexpected phase of talent in the company. It is one thing to act a part "straight," to "suit the action to the word and the word to the action," and quite another to act a part as King Dagobert wears his breeches, *en travesti*, to play one thing and speak another—to make love in gesture and mock in words. This hard task was achieved, for the most part, well by Mr. Wallack's company—especially Kyrie Bellew, who developed a gift for saying one thing and doing another that would do credit to Aeschylus himself. Annie Robe was pretty and interesting as Zeolide; Sophie Eyre impressive, though somewhat stagey, as Myrta; Kate Bartlett very nice and pretty as Azula; and George Clarke and Ivan Shirley did the two countries fairly well. Mme. Foulis, as the Queen, was perfect, and Elton, although out of his natural element as King Pharis, made the audience laugh. The stage setting was superb. This play is taken almost word for word from a tale in Mme. de Genlis' "Vieilles du Chateau" (Tales of the Castles), written by her for the amusement and instruction of the royal children of France. Even the speeches are conveyed almost literally, but the adaptation (More Gilbert) is cleverly done. The Captain of the Watch, which precedes the Palace of Truth, is cleverly acted.

Effie Ellsler reappeared on Monday night in *Woman Against Woman*, and the Grand Opera House was filled. The melodrama was capital and acted and found abundant favor with the audience. Miss Ellsler showed no signs of her late illness and acted with the mingled power and tenderness that have distinguished her performance of *Bessie Barton*. Next week, Robson and Crane in *The Comedy of Errors*.

Irish Aristocracy at the Third Avenue Theatre is being given to good houses this week by the Gibson and Ryan company. These comedians humorously portray the leading parts and occasion a good deal of amusement for the visitors. Next Monday Hazel Kirke will be presented at this house.

The Bandit King drew a fair house to the Windsor on Monday evening. Mr. Wallack and his horses appeared to give the gallery unbounded satisfaction by their mutually intelligent performances.

Dion Boucault's return to the Star with *The Jilt* has been signalized by a good attendance. The comedy is acted by the same cast seen formerly. On Monday Fanny Davenport begins a fortnight engagement in an elaborate production of *Fedora*. A good deal of interest centres upon her re-entrance.

The Leather Patch is still a powerful magnet at Harrigan's Park Theatre. One of *Our Girls* at the Lyceum is approaching the close of its long career, and Miss Dauvray has the satisfaction still of playing to good houses. The Black Crook, which has had a very successful run, will give place at Niblo's next Monday to W. J. Scanlan in *Shane-na-Lawn*. The piece is to be presented in a more commendable manner in the matter of cast than attended its performance some months ago at another theatre in this city. *Evangeline* is nearing its end at the Fourteenth Street Theatre. Mr.

Campbell will play *Hot Water* for two weeks after May 1, and then put on *Clio* for the Summer.

The Musical Mirror.

The migration of *The Little Tycoon* from the Standard to the Fifth Avenue Theatre has had no injurious effect on the receipts. Indeed, the contrary seems to be the case. The tune chorus are as pleasing as before, and the stage effects have lost none of their charm. Annie Leaf, the new Violet, made a pronounced success, both as actress and vocalist. Her fine stage presence and her excellent voice left nothing to be desired in the playing or singing of the part.

Pepita continues to draw crowded houses at the Union Square Theatre. J. M. Hill's enterprise and liberality in accepting and mounting this very elaborate operetta, combined with Edward Solomon's genius, as evinced in the charming music, are meeting with just reward. The house is always full, and the audience is always well pleased. Lillian Russell has quite regained her spirits, and sings with all her former beauty of voice and more than her former vivacity, compelling encore after encore. Her playing of the fiddle, as the Automaton, is very well done and very comical. Fred Solomon keeps up his end as Curuso unflinchingly. He has thoroughly fixed himself in public favor as a first-class singing comedian and capable musician. Jacques Kruger has arrived at making Pongo funny, but the fun is all his own. Alma Stanley comes next to the prima donna in public favor as Donna Carmenita, and Carrie Tuttle comes in a good third as the saucy little soubrette who makes lots of fun with Curuso. The band is excellent and the female chorus all that can be desired. We think, however, that the male department, especially the basses, might be strengthened to advantage.

At the Casino, *The Gypsy Baron* runs contentedly along to full houses. When it will give place to the new London piece, *Erminie*, is not definitely settled yet. When the public tides of pretty pictures, pretty girls and pretty marches, will be time enough for a change. *Erminie* has made a certain success in London, and, if it afford enough opportunity for the lavish getting up we are accustomed to see at the Casino, will probably repeat its hit over on this side.

Mme. Judic and her associates gave one of their concerts "sui generis" on Sunday night at the Casino, and the words and the music "tripped lightly on the tongue," as usual. To write of these artists seriously as concert vocalists would be absurd, but as *genre* singers of the French *café chantant* stripe they are of the best. The band, as was to be expected, was excellent in all the selections.

Pinafore and all the other amusements at Koster and Bial's pleasant music hall are as attractive as ever. We know of no more agreeable way to spend an idle hour than just to sit quietly down and enjoy the good things set before us in this palace of pleasure and ease.

Carl Sobrino's concert was a very enjoyable one, and that sterling artist, Mme. Zeiss, sang Mozart's great aria from *La Clemenza di Tito*, in admirable style. As, indeed, it is her wont to do. Sobrino's playing was excellent, and the orchestral selections very good indeed.

Brooklyn Amusements.

Tony Hart is at the Novelty Theatre, Brooklyn, this week. He opened there last Monday night to a big house, and made a hit with his *Toy Pistol*. The pleasure which the audience seemed to derive from the performance was almost unbounded. There was applause unlimited and the laughter was general and uproarious. Hart himself was the favorite of everybody, but his clever company was not far behind. Tony Hart's second appearance in this piece in the City of Churches proves that he has a strong hold on the theatre-goers of that town, as he undoubtedly has on those of other cities. It also indicates that all he needs to reap a golden harvest of ducats, as well as the heartiest plaudits of his audiences, is a play which affords him the best of opportunities to hold himself fully *en rapport* with the spectators. So far since he has left this city his experience with *The Toy Pistol* has been a succession of triumphs. His company, too, is the strongest ever taken out of this city for a farce-comedy. They work with a will, all of them, and the result is a performance, exaggerated to horse play at times, and replete with absurd doing, but as full of merry life as one ought to look for in a stage representation. Hart was the recipient of several recalls, and upon his first entrance on the stage got an ovation and was compelled to make a brief speech. The play was capitally staged.

Aimee was as frisky and charming as ever last Monday night at the Criterion Theatre. There was a very fair audience present, and the company gave a very spirited presentation of *Mam'zelle*. There were several notable changes in the cast since Aimee played that piece in this city a week or two ago. James O. Barrows was Tarleton Tupper, and Lester Victor was Bob Pritchard instead of Francois, which was acted by Clement St. Martin, both Russell Bassett and Leo Cooper being out of the cast. The changes did not materially alter the character of the performance one way or the other. Laura Wallace and Charlie Weidman took their old parts and came in for a large share of the manifestations of approval. An excellent setting was given to the play, which was announced to give way to *Divorçons* on Thursday.

The Park Theatre has had two consecutive weeks of slim business up to last Monday—which is not a common experience by any means at that house. The first secular evening of the present week the theatre was well filled with the admirers of Alice Harrison, and it looked as if a succession of big houses during the remainder of the week could be looked for with a large degree of certainty. *Hot Water* was the play, and Alice Harrison, Charles S. Dickson, Frank Girard and Fred Matthews had nearly all the work to do. Alice can look young when she wants to, and she wanted to on this occasion. Songs and dances were the principal features of the evening's entertainment; but the star's burlesque of *Yum-Yum* was the hit of the evening.

Fred. Warde closed a very successful engagement at the Lee Avenue Academy on the 17th.

The eight performances were attended by between 11,000 and 12,000 people. He immediately signed for New Year's week next season. This week the house is in possession of C. H. Smith's Double Uncle Tom's Cabin company. On Monday night the place was fairly filled. The woman and children sat the show through, and found much to laugh at. As usual, little Eva's death took right hold of their lachrymal machinery, and the briny fluid flowed copiously.

The ever charming Rosina Vokes and her English company began a week's appearances at the Brooklyn Theatre last Monday night. The bill was a triple one—In Honor Bound, My Milliner's Bill and the Pantomime Rehearsal—which was to be continued throughout the engagement. The house was fair. The whole cast of the first piece got a recall, and Rosina Vokes got two of them at the conclusion of My Milliner's Bill.

Shook and Collier tapered off their Storm-Beaten season in Brooklyn this week with eight representations, which began at the Grand Opera House last Monday evening. The number of spectators was not small, although it was the second, if not the third, appearance of the company this season—a fact which speaks volumes for this home of the melodrama.

Last Monday evening, Hyde and Behman had what they called the best bill yet. Sam Devere led the forces, with Hilda Thomas as a very attractive coadjutor. The quarter-sheets mildly style her the most enchanting vocalist on the American stage. She was an instantaneous favorite. The house was large.

At the People's Theatre, Leroux and Silvo's World's Minstrels had no trouble in making many people break the rules of Holy Week observance. Of the performance, however, the best that can be said is that it was not the worst of its kind.

N. S. Wood, in Jack Harkaway, looked at many empty benches at the Standard Museum. The "boy actor" is getting a trifle musty, but he has admirers galore at the museums in Brooklyn.

Called Back, by "special permission" of Kate Claxton, was shown at the Grand Museum. Original scenery and costumes were announced.

Duff's Standard Theatre Mikado was seen by a handful of people at the Academy of Music last Monday evening. It was the company's second engagement.

NOTES.

The Amateur Opera Association are to repeat *The Mikado*, by request, April 28.

The seventh, and the last but one, of the Philharmonic concerts was heard on the 17th.

Jane Stuart, who was successful as a debutante in *The Lily of Yeddo* recently, is the fourteen-year-old daughter of Mr. M. A. Holahan, well-known in Brooklyn and Washington.

The American Opera company closed its Brooklyn season 15th to a packed house. Lohegrin was the opera.

A Spring season of Gilbert and Sullivan opera will be started at the Criterion Theatre next Monday with *Patience*. Dora Wiley is to be in the cast.

The war between the Criterion Theatre and the bill-posters continues. Nothing but affrays and arrests are talked about. The police were called in as arbitrators on last Monday, but in vain. At last accounts the bill-posters were getting the worst of it.

Knowles and Morris, of the Grand Opera House, deny that Harrigan has cancelled his dates with them for next month. Their season will not close till June 15.

George F. Rowe's *Lily of Yeddo* achieved a very good success at the Criterion last week. Rowe, who played the hero, agreed with THE MIRROR's criticism of his play, in that he made changes in the last act, as THE MIRROR pointed out should be done.

Professional Doings.

Sydney Haven has been engaged for Sam Fort's Burlesque company.

Hattie Grinnell has been engaged to take the part in *Hot Water* formerly played by Helen Sedgwick, who was taken ill in Pittsburgh last week.

Adolph Jackson has been released from his engagement with the Ivy Leaf company, and will join Neil Burgess' Vim company at the Bijou Theatre, Boston.

It is quite possible that the floods reported at Montreal will deter Clara Morris, who was to have opened in that city next Thursday night, from going there.

The Summer Entertainment Company, No. 10 East Fourteenth street, has for sale some neatly written orchestral parts of *The Mikado*, *Masotte* and *Chimes of Normandy*.

Harry Mahn's Arch Street Opera House; Philadelphia, is for rent for the Summer. Next season the house reverts to minstrelsy, for which it was originally built, and Mr. Mahn will be the manager.

Sydney Rosenfeld has written for the Mackay benefit, which takes place at the Academy of Music this afternoon, the comic sketch in which the beneficiary and H. E. Dixey are to appear as Macbeth and Lady Macbeth.

Nelie Waldron has been engaged as stage machinist of the Fourteenth Street Theatre, and will resume his duties on May 3. He is engaged at present getting ready a patent fan-curtain for Paul Bauer's West Brighton Hotel, Coney Island.

Harry D. Parker's Hazel Kirke company will be strengthened for its engagement at the Third Avenue Theatre next week. W. B. Cahill, the original Barney O'Flynn, is engaged, together with Kate Burlingame and Annie Wilson. There will be no doubles.

Lehnen and Bateman's Romany Rye closed a very successful tour of 39 weeks at Syracuse on April 17. All the booking has been completed for next season, and a finely equipped company will be sent out. The play will remain under the same management. It will have new scenery.

Agnes Herndon has been engaged to play *Belinda* in *Engaged* with the Hope Comedy company, which opens under the management of Sedgwick Hope in Bridgeport, Ct., next Thursday night. The company play two weeks on the road, after which they go to Williamsburg and Harlem. Miss Herndon will be starred.

Jennie Ludlow has been engaged to play *Little Buttercup* in Pinafore at Koster and Bial's.

The pretty new Casino Opera House at Bath, N. Y., is booking for next season. It is one of the most comfortable houses in the interior; seats 1,000 and is admirably conducted. No cheap companies. Manager Shultz wants a good attraction for Fair, Sept. 28, 29 and 30.

Henry French is negotiating for the purchase of the celebrated painting, "The Venetian Flower-Girl," now being exhibited at the Boston Art School. Boston critics have gone wild over it. Should the work be secured it will be exhibited in the lobby of the Grand Opera House.

Paul Ritter, a well-known musical director, died in this city recently. He had directed several of the minor opera companies and possessed some abilities as a composer. Latterly he had occupied an office in the Bowery, where he eked a living by arranging music and giving lessons.

Warner and Brown are booking for next season for their new People's Theatre, Lincoln, Neb. This is a popular—not panic-price house. The prices are twenty-five, thirty-five and fifty cents. The house is situated in the heart of a population of 22,000, which is rapidly increasing.

Emma Latham is not to recite "Ostler Joe" at Frank Bellew's benefit at the University Club Theatre on the afternoon of Thursday, April 29. The programme will include Fannie and Mattie Johnson, who are said to be two very clever young girls, in Mr. Bellew's specialty comedy, *The Paint-Box*.

Manager Pat Harris is meeting with gratifying success in his various amusement enterprises. He has turned the hitherto unfortunate Ford's Opera House at Washington into a popular and profitable undertaking. He is a shrewd manager and an intelligent advertiser, and herein lie the secret of his prosperity.

During the Summer the Metropolitan Theatre at Columbus, Ohio, will undergo a metamorphosis. The house will be beyond recognition after it is finished. The interior and exterior are to undergo a complete remodeling, and nothing will be left undone to promote the comfort of audience and actors.

The Summer opera season at the Baltimore Academy of Music opens next month. The following have been engaged: Francesca Guthrie, Rose Leighton, Ellen Bayne, Hattie Newell, Ellis Ry e, Harry Rattenbury, George Appleby, Gerald Coventry and George Wade. Adam Izel, Jr., will be musical director, and Maurice Hagerman the stage manager.

On Saturday night the 1500th performance at the Tabor Grand Opera House, Denver, will be celebrated. The *Hansons' Fantasma* will be the bill, and a pretty and costly souvenir will mark the occasion. It will be a white silk banner, hung by rings to a brass rod with chains attached. The programme will be lithographed in gold on the silk.

C. B. Foster, of the Beaver Falls (Pa.) Opera House, writes as follows in answer to the letter of W. F. Loftus, manager of the Sixth Avenue Theatre of that place: "Mr. Loftus is an actor from Waite's Comedy company, which played two or three times the past season at the Sixth Avenue Theatre, week stands, at ten, twenty and thirty cents. Other companies have appeared there also during the season at cheap prices. His letter refers only to the short time he has had charge."

Hot Water goes to Boston on May 3 instead of to the Fourteenth Street Theatre, that house not being filled with it until May 10, when the piece will be put up for an indefinite run. Charles S. Dickson has made quite a hit in the part of James McDougall, Jr., and the company now includes Nellie Bowers, who is the original Yum-Yum of this country, having sung the part in a Chicago museum a week before Alice Harrison essayed it.

Manager C. C. Jones, of the Rockford (Ill.) Opera House, is in town for a few weeks. He is booking the best attractions, playing but two a week. Mr. Jones reports the season just closing as better than the last, all good attractions having done from fair to first-class business. During the season but two panic-price companies have been admitted, and those on rental. The house is one of the nearest in the West in its appointments.

The following is the cast of Charles H. Hoyt's *Tin Soldier*, as it will be presented at the Standard Theatre on May 3: Rats, James T. Powers; Vilas Canby, George C. Boniface, Jr.; Brooklyn Bridge, Paul Artur; Trip Walker, James Dyer; Colonel Wood B. Fuller, Gus Hennessy; Rob Graves, W. S. Taylor; Violet Hughes, Amy Ames; Patsy, Marion, Elmore; Victoria Bridge, Isabelle Coe; Carrie Story; Flora Walsh, and Mrs. Fulton Ferry, Fannie Batchelder.

Beatrice Stafford, an emotional actress, who made her debut in London and has played in Philadelphia, Boston and Washington, will give a performance at Chickering Hall on the evening of Thursday, May 30, for the purpose of showing managers her ability. The balcony and nurse scenes from *Romeo and Juliet* will be given, besides scenes from *Camille*, *Italian Wife* and *The Hunchback*. It is quite probable that Miss Stafford will go on the road next season as Cora, in *The Creole*.

Sheidan Corby, manager of the Mayo-Nordeck company, writes: "Our business in Pennsylvania has not been good. In fact, the bottom seems to have fallen out of theatricals in this State. The Rajah, May Blossom, Young Mrs. Winthrop and Ivy Leaf companies and the T. P. W. Minstrels are sharing the same fate. After our present Philadelphia engagement we tour parts of New York and Canada, and then return to New England, where Nordeck has done so well."

When the alterations that are being made in the People's Theatre, Brooklyn, E. D., are completed, it will be one of the handsomest, if not the handsomest, places of amusement in the City of Churches. At popular prices it will hold \$600. There will be eight performances a week, including two matinees. Thus a strong attraction can get \$3,000 in the week. The theatre is on the ground floor. There will be among the innovations new and comfortable dressing-rooms, ladies' and gentlemen's reception room, smoking room; new scenery, carpets and furniture; a spacious and elegant lobby and new and beautiful decorations. Only standard attractions will be booked by T. H. Winnett, who is filling time for the house.

The Giddy Gusher.

I have no doubt but I can promise some of the young female idiots of my acquaintance chunks of Disney's discarded Directoire costume, fragments of his old tights and the stumpy ends of sticks of grease-paint. This is great news for some friends of mine.

"It was there his last night," said a pretty girl of seventeen to me. "It was splendid, but so sad. After the performance we stayed—Ma and I—and stayed, and hung on, for we heard the noise behind, and hoped to see him once more. But when he came forward with a sketch in his hand, I quite broke down, for he looked then as if he was just leaving."

Imagine Dixey in that costume, with that bag going up the gang-plank! My young friend sobbed and went on.

"You know Dixey, Miss Gusher?"

"I enjoy that inestimable privilege."

"Shall you see him before he leaves?"

"I think more than likely."

"Oh, my dear friend, will you ask him for something—something he has worn—that I may not be utterly desolate and alone during his absence?"

"I will."

This girl voiced the desires of half a dozen more just like her, and as a philanthropist I ask you, Henry Adonis, to send to THE MIRROR office an old pair of pants suitable to cut up into souvenirs, and any locks of hair you can spare from your wigs. Let us assuage as much of this grief as we can.

I have assisted at the departure of several idols. When Rignold left this country I was on the ship in company with that rugged old patriot, Marie Brabrook, Rignold's wife. Rignold was not pretty without his blond-hanged wig and out of the range of a calcium. He was unshaven that morning; had been up with the boys all night; but the girls just spooned all over him.

Pacing up and down with an elderly gentleman were two lovely girls, one of them giving way to great emotion.

"Poor thing!" thought I. "Either she is going alone or the other two are going without her—she is so miserable."

Rignold began opening wine for a large party, and the distressed damsel drew near me. Presently she plucked my sleeve and said:

"You have a kind face; you look like a woman who loves her fellow-creatures. Oh, will you—will you—present me to—to George?"

The girl wept copiously. The all-ashore bell began to ring.

"What's your name, Maria?" I asked at the top of my voice, as the row was deafening.

"Celia Silly," sobbed the girl.

"Come on, Silly," cried I. "Rignold, old man, put up your duke and shake this young woman."

Bluff and hearty Rignold seized the girl's hand and shook it warmly.

She fell back in the arms of the old gentleman, and they parted her, in a half-fainting condition, over the gang-plank.

I met that girl often thereafter, and we got to be well acquainted. A year after Rignold left she married the old gentleman I saw her with first, and she has a daughter to-day ten years old. But she wrote me this week the following note, which I publish verbatim:

DEAR FRIEND: I come to you, knowing well you will grant my request, if possible. I earnestly desire some memento of Dixey. Should you be in his dear presence before he sails, will you get his handkerchief, or anything he has laid his hand on, and I will send you a box of the handkerchiefs I can buy.

Yours in sorrow, CELIA.

Henry Adonis, send me a wipe, and do lay your hand on it to enhance its value. Remember the pants, and don't forget the hair.

I can tolerate the woman who gushes to me about Dixey. He's a graceful, good-looking fellow, with very winning ways. But when some chump of a female begins in the same strain about Kyle Bellew, I feel as if I'd taken a pill. I know I shall throw something at that man before I get through. My parasol trembles to get away when I meet him on the street, and how I have retained possession of my opera glasses when I have seen him in theatres it's beyond me to say. For, oh! I did want to chuck 'em at him.

Seems to me we have never had among us so conscious and egotistical an actor. He lives with his make-up on; he acts from the time he leaves his bath till the hour he goes to his bed. I don't believe the man can snore naturally. His bones must ache from continual posing. His artificial glad and affected expression irritate one like a mustard-plaster. It seems impossible he should do any mashing; but they say love-lorn school-girls hang round Wallace's after Bellew. "Heaven save the mark!"

I suppose about this time Mackay is one of the happiest men in town. He ought to be, since he is enjoying considerable affluence and the knowledge that he had lots of good friends. It is not every day an actor gets an order for a box at his benefit, and a \$1,000 cheque to pay for it. That is what Dixey cent Mackay, and it is to be hoped that when Dixey comes back Mackay may be in such a booming condition he can return the compliment.

The more I hear of the expedition abroad the more I feel afraid of it. The expense of keeping some of the company is ridiculous. One of the ladies has \$150 a week, her husband's full expenses, and he has, besides, liberty to draw \$50 a week to prance round upon. Further than this, she has her mother's expenses both ways paid by Rice, and it wouldn't surprise me if she took along a maiden aunt and the family physician.

Dear Brother Rice, draw it mild. We Yanks are not in great favor just now abroad. There's an unpleasant belief that much of the trouble in England is fostered by America. The Home Rule difficulty, the well known disloyalty that exists, are plants well watered by Yankee sympathy and assisted by Yankee dollars. There are only five of these dollars to a pound, and it takes a good many average British audiences to weigh as many pounds as you have agreed to pay Dixey. I hope you won't come back and accuse your faithful Gusher of neglecting to tell you all about it in her usual way.

A year ago this Spring every woman who met me had some new kind of fancy work, knitting, netting or otherwise, to teach me, and I went about town with an eternal refrain singing in my ears: "Drop two, pick up one; put your thread over and past!"

I've no doubt but I dropped over. I know

I picked up two or three, and I pearly like a little brook—being, as I have often told you, as imitative as a monkey and as trainable as a morning-glory.

This Spring every one I meet has a book to recommend to my reading, and the consequence is I have swallowed more fiction than I have since I saw Nell. I came to the conclusion that popular taste runs to the supernatural and mysterious, and if I were going to build a novel to merit the present demand, I would get the D. I.'s or something like and have a chapter out of every paroxysm.

Mesmeric forces and occult sources figure in the pet books of the hour, and make them very unhealthy reading for after supper.

I remember, in a country hotel, many, many years ago, I was hard pushed for amusement, and the barkeeper, after trying all sorts of things in bottles, produced a huge volume of bound newspapers that some ancient guest had bestowed upon him. I forgot the name of the story-paper forming the unwieldy book, but there were tales in it I shall never forget. There was the fearsome history of "The Iron Shroud," and there was a powerful story called "The Wehr Wolf." It related how a man of cowardly instincts, but evil, bloodthirsty disposition, lived a prosperous gentleman, master of a vast domain; so much of his character did he control that he was accepted as a Christian citizen, and loved and honored as such. But at stated intervals there crept over him a wild spirit of unrest. For days he tramped up and down his closely-closed apartments. He snarled and whined and grovelled on his furry rugs; he felt the fever that bleared his eyes and made his hot breath come in panting gasps over his parched tongue. He felt the muscles of his chest streak down into his fingers and transform his arms into engines of locomotion. He felt his spinal column take on a perpendicular inclination and a horizontal inclination. The human instincts of his heart lay numbed beneath fierce longings for flight and fury, that tramped in from some baser organ. He flew to the forest, and in its depths lay down to suffer untold physical agony and mental torment, as the coarse grey hair came thickly out on his flesh, and the shape of man was blotted out by the growth of a horrible wolf, into which he changed. Then forced in this dread form to ravage and devour, he rampaged the country. With beasts he consorted, and such rabid joys as are known to the tigerish natures of these four animals he reveled in as the Wehr-Wolf.

And then, after a season of bestial pains and pleasures, with great suffering, the writhing, sinewy, hairy form deserted him; his soul returned to its tranquil tenement of man, and the fearful ordeal was over for a twelvemonth, or some such term.

Now, this is the "Strange Story of Mr. Jekyle and Mr. Hyde," only that poor Jekyle, instead of becoming a wolf, became Mr. Hyde at intervals.

Somewhere about that time I read a story in which one friend gets the better of another in business and in love. He steals the friend's wife and flies to foreign parts. At last, in an Alpine pass, a party of travellers and guides meet, where a rough cross marks the resting-place of some reckless explorer. There are two men in the group who have met before—the wronged and the wronger. A hasty word is passed and both agree to return to the cross and fight the thing out.

It comes on a gorgeous sunset, and in its red glare the foes meet. There is a Græco-Roman wrestling match in which the injured man gets the worst of it, naturally, and loses his footing on the edge of the frightful glacier. But on the edge of the precipice he hangs on long enough to assure his adversary that one way or another he would work his ruin and downfall; that this death should be his death, and that by his blood should the other's blood be shed.

The dying man left a daughter—the child of the woman who had forsaken him for the murderer. The murderer had deserted the false wife and taken to his bosom a brand new article. A small boy blessed the union at the time of the crime in the Alps.

This son attains to manhood, and meets in Germany a lovely girl who reciprocates the passion she awakens in him; but in her fondest moments she experiences a revulsion of feeling, and accompanied by the vision of an awful countenance—a face, black, distorted, struggling to speak. With the appearance of that face she turns with loathing from her lover.

The young man is persistent, however. He writes his father that Wilhelm Leigheimster will be his bride, or he will die a he-heron, and he proceeds to go and climb Alpine passes, yungfraus and Alterfraus, in company with his innamorata.

It gets to the close of a lovely afternoon one day. They reach an awful glacial precipice. The sun is setting gloriously. At the foot of a rude wooden cross they stand, when close against it the girl beholds the awful, struggling face once more. The fond words her lover is saying fall on senseless ears; her soul is wrapped in contemplation of the dreadful head, and the hand of fate directs her next act. She turns with a cry toward her lover, and with sudden force plunges him off the precipice, and then she wanders down to the hotel a pleasant lunatic. Here she is laid up with a brain-fever. No trace of her lover is found, and a great mystery pervades the whole affair. A letter arrives for the missing young man, and the Burgomaster opens it to get traces of the mysterious lover. He reads the full confession of the murderer, the young man's father, who begs his son to avoid as a pestilence the society of Wilhelm Leigheimster, daughter of Wilhelm Leigheimster, the man he murdered.

The warning came too late; the hand of the dead man has guided the feeble arm of the daughter, and Leigheimster is avenged.

This is the same theory as one finds worked out in the novel "as it was written."

I can only think that trains of thought sweep over writers as waves of crime wash the souls of sinners, and that once in fifty years or more the same ideas strike our novelists and the same fancy for them pervades the readers.

"Now," said my friend Harry to me the other day, "you must read a splendid novel by George Moore, of London."

"Has Pony written a book?" said I.

"Nonsense; Pony Moore can't write a house-bill. But George Moore, a clever novelist, has been sort of boycotted by the book-sellers; has had a tip-up with Mudie, the circulating library fiend, who pronounced his last

work, "A Mummer's Wife," unfit for his patrons diamond-bug ears."

Of course I wanted that book at once. The great attraction a volume that is condemned immoral has is beyond belief. Therefore, my friend promptly lent me a copy, and I proceeded to read "A Mummer's Wife"—probably all actors know that "mummer" is the generic name given to show-folks in Old England.

It is the only book I have read lately, purely earthy, no mesmeric force; no spirits but gin. Moore is the English-speaking Zola. He deals with matter-of-fact things and realistically describes episodes that the general author darkly hints at. He chuckles in an accouchement much in the same way as Lady Gay describes the finish, with all the hurdles and not a puddle left out.

Mr. Moore's knowledge of stage life is wonderful, and "A Mummer's Wife" is as interesting as anything Zola ever wrote—quite as spicy and full as darkly disagreeable.

There, I'm over the border into somebody else's space, and haven't half told you all the important things I have to say. That's always the way with your GIDDY GUSHER.

An Actress' Hard Experience.

"Combination companies," as they are called, often have a hard time of it "on the road," especially such as play in one-night stands. When business is good, it is generally smooth sailing. If the manager is honest the actors receive their salaries and all "goes merry as a marriage bell." But when business is bad it is quite another affair. A reporter in pursuit of knowledge met, not a great while ago, in the rooms of the Actors' Fund, a lady who had just returned to the city after an unsuccessful trip in the sunny South, and who, in response to questions addressed to her by the newspaper man, gave the following account of her experiences:

"I left the city some months ago as a member of Blank's company. There were twelve of us in all, including the manager and his wife, who was the leading lady of the company. We went by steamer to Savannah, and from there to Jacksonville, Fla., where we opened our season. Business was only fair, out for a week or two salaries were paid and we got on very pleasantly. In a short time the 'ghost' failed to walk, and then the trouble began. The manager paid our hotel bills, but that was all, and there were signs of a revolt. But what was the use of revolting? The people had no money with which to get back to New York, and were consequently forced to go on.

"At last the manager arranged with the author of a wild western drama for the privilege to produce it, hoping thereby to bring the business up to a paying point, and in one or two places the audiences improved."

"And then you received your salaries?"

"Oh, no; we didn't; but the manager and his wife went to better hotels and rode to and from the depot in a carriage, while the company were sent to third-rate hotels and footed it to and from the station."

"I made quite a bit in the part which I played in this border drama, and while we were in Atlanta a certain John Edward Fulton—who will be remembered for his Australian scheme which he advertised so sensationally—came along. He witnessed the performance, and at once proposed to organize a company and play the piece in the far Western towns for which he had secured the right. He represented that he had plenty of money, ample scenery, etc., and finally persuaded me and three other members of the company to join him. Accordingly I gave Mr. Blank notice, and shortly after went to Macon, Ga., leaving my salary behind me, where, with Fulton, we were to begin our season, I paying the fares for four people out of my own pocket, having received money from New York. When we arrived at Macon, I found we were announced to play there for an entire week. So I sent for Mr. Fulton in order to learn what our route was to be, and why we were booked for six nights in a town which was never known to be good for more than one. Mr. Fulton shrugged his shoulders, stretched his long legs, stuck his thumbs into his vest and replied that he was there simply to organize, rehearse, etc., and that he was expecting his father-in-law in a day or two with a large amount of money with which to start us on our way toward the setting sun rejoicing.

"Well, we played till Thursday night, but no father-in-law put in an appearance. Fulton then announced that we were to go to Chattanooga for the following week, and when I asked him why he should go there, as it was about the poorest town in the South, he replied that we were going there because we were going to meet his father-in-law in that place. I mildly suggested the payment of my salary and the railroad fares I had advanced; but that he said was impossible till his father-in-law arrived. Well, on Sunday morning, after a good deal of fuss with the local manager, much wordy discussion with the landlord, bill-posters, baggage-men, etc., our trunks were taken to the depot, whither we followed them. We arrived in Chattanooga at 8 P. M., in a pouring rain. Our manager, with his wife and five others, took up quarters at the Kennedy House, the best in the place, while I, with my three friends, went to the Chattanooga House, where we slept and had breakfast, leaving after breakfast and going to the Florentine, kept by one Andy Stoops and his brother. As we were leaving I asked if he should pay the bill, \$3. The landlord said: 'No; Mr. Fulton has made arrangements.' I'll tell you how he arranged it in a minute.

I waited in my room for some time, expecting to be called for rehearsal, and was astonished about noon to learn from one of the company there was to be no performance that evening! Nor was there any on Tuesday. On Wednesday I sent for Fulton to know what was the matter, and why we did not play. He replied that he was waiting for his father-in-law, as he did not have money enough to pay our fares to Springfield, Mo., where we were to begin his regular season, after which he had, he said, seven weeks filled. Thursday came, but no father-in-law. On Friday night two fares were announced for the opening performance, and then it was discovered that we had come from Macon on the scenery of the Western drama we were to have opened in, but that Fulton had not been able to take it out of the depot, as the father-in-law had not put in an appearance and he had no funds.

"On Saturday I received fifty dollars by telegraph from home, which I had sent for, seeing plainly that I was doomed to be badly 'left.' The clerk of the hotel informed me of the arrival of the money, though how he knew

of it I cannot understand. But they do some queer things in the telegraph offices in the South. On Sunday afternoon I again asked Fulton what his strange way of doing business meant, and again suggested that I should like to have my salary, or at least the money I had advanced; but all I got was the same old father-in-law fairy tale.

"Now here's where the fun comes in," the lady continued. "On Sunday evening at 8.15, while conversing with some lady friends in my rooms in the Florentine Hotel, the brother of one of the ladies walked into the room with two men at his heels—one being the landlord and the other a stranger. They came in without knocking, and as I rose in surprise, asking what such a rude intrusion meant, the stranger stepped forward and said:

"You needn't make no fuss. I s'pose it'll be all right, but I've got an attachment to put on your trunks."

"Why, and for what?" I asked.

"Your week's board—that's what it's for."

"But no bill has been presented," I urged; "nor have I intimated to any person my intention of leaving the house. I have three large trunks—one here and two in the office—which I could not take away surreptitiously, and, besides, I am amply able to pay my bill, as Mr. Stoops knows." During this the landlord had slipped out of the room into the hall, and I offered the sheriff the amount of the bill. He would not accept it without the landlord's consent, and went out to consult with him. He returned in a few moments, saying Mr. Stoops refused to accept the money, and then took away my trunk after serving me with a notice to appear before Justice of the Peace Freeman at his office. The sheriff also removed the trunks of Mr. F. and Miss G. In all taking possession of five large, handsome trunks and two large valises.

"But what could have been the motive of the landlord in refusing to accept the amount of his bill?"

"I'll tell you," the lady replied, with a curl of her lip—"revenge! The morning after my arrival at the hotel, while taking my breakfast, he joined me and began paying me some stupid compliments, at which I laughed good-naturedly and began to guff him, thinking he would go away. But he became more and more annoying, and finally made a shameful proposition to me, upon which I foolishly began to cry and left the table, going to my room. He had also been detected looking over the transom of Miss G.'s room, which I afterward learned was an old trick of his. This was the reason for his dastardly conduct toward me and Miss G. Well, the next morning we all appeared at the Justice's office, when I laid the facts before him, and again offered to pay the bill. The Justice asked, 'Did you offer to pay your bill to the sheriff?' 'I did,' I replied, 'and there he is to confirm what I say.' With a majestic wave of the magisterial arm, he pointed to a man sitting near me and said: 'Well, there's Mr. Stoops' counsel. You can arrange it with him.' My bill was \$6.75 at \$1.25 a day. I turned to the counsel and asked, with my sweetest smile, 'Are you Mr. Stoops' lawyer?' 'Yes,' he answered abruptly. 'Are you ready to settle?' I told him I was. 'Then hand me over \$66.25.' 'What for?' I asked. 'Because that's the bill for the three of you.' 'But why should I pay the others' bills?' 'Well, now mind; you'll pay all or none,' he answered, gruffly. 'I will pay my bill and that of Miss G., I said, 'but no other.' 'Guess you'll pay it all, do you hear?' he said, brutally. 'But why should I?' I asked. 'Because you are all of a bunch!' he replied. 'You are all in cahoots on the beat!'

"At this point Mr. F. leaned over and whispered: 'Come away; that man is no gentleman.' The lawyer overheard this. He was a large, broad-shouldered, powerful man, and regarded as the best fighter in Chattanooga. He weighed 180 or 200 pounds. Mr. F. was tall, thin, and looked like anything but an athlete, and the lawyer thought, 'I have no doubt, that he could get away with him without any trouble at all.' So after looking him all over the lawyer asked: 'What's that you said?' F. rose and, looking him in the face, said, calmly, 'I told this lady that you were no gentleman.' Whereupon the learned counsel seized a large law-book and shied it at F.'s head, but F. caught it upon his left arm and, letting go his right, he caught the lawyer's terrible blow over his eye, raising a lump as big as an apple. Then there was a 'jolly time.' They clinched and struggled and hit right and left, till at last Mr. F. got the lawyer's head in chancery and was getting his fine work in magnificently, when they were separated by one of the five policemen present. The lawyer's face looked as if it had been run through a paint mill. The Justice fined them \$5 each for contempt of court. The lawyer gave bail, but F. refused to pay and was taken to jail, while I went to our manager, Mr. Fulton, informed him of the facts, and asked him to pay the fine and have F. released. He had the impudence to tell me to go and pay the fine myself. Mr. F. was detained for two hours and a half and then discharged at a cost of \$40 to the county.

"On our return to the Florentine Hotel, Stoops requested us to leave, which we did, going to the Kennedy House, to which I found our trunks had been taken by arrangement with Fulton. Then I had an interview with our manager, and from what he then confessed I found that the father-in-law story was a myth. I afterward learned that the father-in-law lived in Kansas City, where he carried on a large factory and was really a wealthy man. But it seems that Fulton had married his daughter without his consent, and for some time he had refused to recognize him; but through the influence of his wife, Fulton was forgiven and his father-in-law gave him a position in the factory, and in various ways endeavored to advance his interests; but Fulton went into wild speculations, gambled, and ended by making an improper use of his father-in-law's name. He was not prosecuted, but the father-in-law refused to have anything further to do with him, and endeavored to induce his daughter to leave him. She did for a time, but finally went back to him.

"I was the only one in my company who had a dollar, though the wife of the manager wore diamonds in her ears and on her fingers, and had fine clothes.

"The next day Fulton made an arrangement with Kennedy, the proprietor of the hotel, to take his scenery out by paying for the railroad fares of the company, amounting to \$46 so that we might play, and he was to be paid back out of the receipts. You must understand that he had attached the baggage of the people staying in his house as well as mine and that of my friends, and after he had

thus secured himself, he came to me and said: 'If I would play, I consented, and I would call the company out of town. So a bill was called and we played five nights, Fulton share after gross receipts being sent to me, which was taken by Kennedy—at least so Fulton said—and we were therefore no better off than before.

"On the Sunday Fulton came to me and represented that the principal military organization of Chattanooga had arranged to give a performance for the benefit of the company, which would help us out of our difficulties, and asked if I would play. As it was for the purpose of getting the company away again, I consented and studied a new part for the occasion. But my dress, and, in fact, everything I had as well as all the trunks of the company, were held by Kennedy for Fulton's board bill, and the bill of the people who were with him. At last Kennedy consented that we were to be allowed to take such things out of our trunks as were needed for the performance. But I refused to act unless we were allowed to take our trunks taken to the theatre. In the Kennedy at last gave a reluctant consent, and the trunks were sent to the theatre. Well, we gave the performance to a very generous house, and I was then informed that the gross receipts were handed over to Kennedy to pay Fulton's board and that of his wife, who had a \$300 dress and blouse with diamonds in her hair. Fulton had no baggage, his belongings being in a small dry-goods box.

"In the meantime I had received considerable assistance from home and paid Kennedy for my share. He released my trunks and those of my friends. Another member of the company, a young man named Pythias, and one way or another we managed to get away. But before we left, Fulton made his appearance on the stage, and, after a long speech, he announced that he had proceeded to attach my trunks, and that he had taken possession of them. He then announced that he had taken possession of the trunks of Mr. F. and Miss G. In all taking possession of five large, handsome trunks and two large valises.

A New Star in China.

Chicago, the four-act drama of Milton Brown Thompson and Clay M. Brown, will be reproduced. Since the first production about four years ago, when the play was a proper season, it has been one of the most successful of the week's theatrical offerings.

The play is a story of a young man, Louis Lita, a young man who has been studying in Europe, and who has returned to his native land, China, and is a student of the English language in the University of Chicago. The play is a story of a young man, Louis Lita, a young man who has been studying in Europe, and who has returned to his native land, China, and is a student of the English language in the University of Chicago. The play is a story of a young man, Louis Lita, a young man who has been studying in Europe, and who has returned to his native land, China, and is a student of the English language in the University of Chicago.

Amateur Notes.

On next Tuesday night, when the Amateur Company of the University of Chicago will be in the city, the play will be reproduced. Since the first production about four years ago, when the play was a proper season, it has been one of the most successful of the week's theatrical offerings.

On Tuesday evening next, Miss G. H. will be in the city, the play will be reproduced. Since the first production about four years ago, when the play was a proper season, it has been one of the most successful of the week's theatrical offerings.

By request of several of Brooklyn's prominent citizens, the Amateur Company of the University of Chicago will be in the city, the play will be reproduced. Since the first production about four years ago, when the play was a proper season, it has been one of the most successful of the week's theatrical offerings.

On Tuesday evening next, Miss G. H. will be in the city, the play will be reproduced. Since the first production about four years ago, when the play was a proper season, it has been one of the most successful of the week's theatrical offerings.

G. De Cordova, of the Kenzie, will be on stage manager at the representation of The Banker's Daughter, to be given at the Columbia Theatre, Brooklyn, for the benefit of John Reid, of the same society, next Monday evening. The beneficiary will consist of the title role, among those appearing being Dean Pratt, Douglas Montgomery, A. C. Wynn, Annie L. Hyde, Ida Walker, H. J. Sullivan, Charles T. Caille, W. T. Harris, W. Campbell and Nellie Yale Nelson.

The Bridgeport (Ct.) Historical Association will present at St. John's Hall, that city, on April 26, A. Poor Young Man, under general direction of John Billings, stage manager of the Gilbert Dramatic Association, Bridgeport, N. Y. Some of Bridgeport's best local talent compose the cast.

The Ladies' Orchestra will give a May Festival at the home of Hon. John Taylor, No. 6 Fifth avenue, about the 1st of May.

The Amaranth, of Brooklyn, is to be tendered a benefit on May 5 at the Academy of Music in that city.

Morris H. Warner, a well known journalist of this city, has been appointed local agent of Barnum's Circus and will join it in Philadelphia next week. Mr. Warner's fitness is unquestioned and he takes with him the good wishes of all the city newspaper boys. Up to several years ago he held prominent positions on several Western papers, among them that of assistant city editor of the Louisville Courier-Journal. During the Plunder craze he wrote the libretto of a comic opera entitled Cadets, and with Gus A. Kerker took it on the road. Arrived in New York, Mr. Warner took a position as reporter on Traveler, by sterling ability won his way to the position of managing editor. Since the collapse of that paper he has done literary work, accepting the position of assistant city editor of the Morning Journal, which paper is now for his new office.

PROVINCIAL.

BOSTON.

Working new, Fanny Davenport gave her superb rendition of *Feudal* at the Park Theatre during the week, to her usual delight and crowded houses. The Old House continued to large business at the Boston, as did Prince Karl at the Boston Museum. The *Mikado* at the Globe, Nance at the Hollis Street, and *Amelia* at the Bijou, all did business at the Park Theatre, with the latter in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role. Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role. Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

A novel entertainment will be given at the Mikado at the Globe, to illustrate the music of the centuries. There will be fourteen tableaux vivants, representing as many epochs in the history and progress of music, as follows: 1. Ancient Greece, Homage to Gallopolis. 2. Oriental, Homage to the East. 3. Middle Ages, Homage to the Church. 4. Renaissance, Homage to the Court. 5. Baroque, Homage to the Church. 6. 18th Century, Homage to the Court. 7. 19th Century, Homage to the Church. 8. 20th Century, Homage to the Church. 9. 21st Century, Homage to the Church. 10. 22nd Century, Homage to the Church. 11. 23rd Century, Homage to the Church. 12. 24th Century, Homage to the Church. 13. 25th Century, Homage to the Church. 14. 26th Century, Homage to the Church.

SAN FRANCISCO.

With the *Mikado* Opera at the Grand and Mary Adams at the California, the week has been a very successful one. The *Mikado* Opera at the Grand and Mary Adams at the California, the week has been a very successful one.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

Recent, M. S. Burdett in *My Object All Sublime* in the *Mikado* at the Globe, was given at the Windsor Theatre, with Little Blair in the title role.

In the legal complications between Colonel Mapleson and Signor De Anna a funny incident occurred the other day. Lawyer Frank Bell was taking the Colonel's deposition when De Anna walked in to give him. They saluted each other in Italian, each taking off his hat and bowing courteously to the other. After the deposition was concluded, the lawyer asked Charles Mapleson what was said. He answered thus: "The Colonel—I greet you, Signor De Anna, the greatest artist in the world. Signor—Colonel, you are the greatest lawyer in the world. Why did they do it thus?" asked Bell, and Charles replied: "For the same reason that prompts two pugilists to shake hands in the ring preparatory to slugging each other."

Joseph R. Grierer left for Chicago yesterday, and Al Hayman Wednesday, the latter in the interest of his Baldwin Theatre here and his campaign for the coming season as manager of Osmund Tarrle, whom Mr. Hayman has under contract for a tour of America. Frank Sanger's Bunch of Keys will follow Kate Kendall's Pair of Kids at the Bush.

Jack Sheppard, 10th, follows Rob Roy at the California. The opening night will benefit to those in the audience. George Field, treasurer; Frank Bouton, doorman; and Jim Haver, telegrapher of the house. For week of 60 a week of burlesque is promised that will no doubt create the sensation of the hour.

The evening will be made most enjoyable by the comedy stage by Charles Reed, the famous minstrel, who will appear as Francis I. in the Field of the Cloth of Gold; C. B. Bishop as Henry VIII.; Mrs. Rankin as Mary, Queen of Scots; and a new music by M. J. Mulaly. Typical songs, pretty girls, juvenile nursery rhymes, local hits, etc., etc.

Joseph Holland has received and is considering an offer to go East into a theatre and permanent engagement. W. H. Matthews, Mary Anderson's treasurer, makes his first visit to the Coast. He now believes all the California stories of big trees and other things. The House crowded the Oakland Theatre all last week with Fantasia.

PHILADELPHIA.

Business has been dull during the past week, and as there were no new events of great importance, it has been little to report.

At the Walnut Street Theatre Lydia Thompson finished her very successful engagement. The performances were greatly enjoyed, and the house made a decided hit in securing so popular an attraction. Vautour, the artist, who had been booked for the theatre, having come to grief, Dagmar has been substituted. Dan Sully, 30th.

The Jit finished its second week at the Chestnut Street Opera House, and the company has been very successful. The week before again made so pleasant a new acquaintance. This week, Frank Mayo in Nordeck; Joseph Jefferson.

Horace's Minute Men, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

The Little Tycoon, at the Chestnut Street Theatre, had a fair share of patronage during its second week, and has been very favorably received. It remains yet another week. Rosina Vokes, 30th.

In Phil's Soap Bubble will follow Kate Putnam at Harvett. The latter artist closes her season in this city on May 1. Lizzie May Ulmer in *Dad's Girl* was well received at Harvett Museum the past week, and proved herself a really talented actress. This week, Lizzie May Ulmer in *Dad's Girl* was well received at Harvett Museum the past week, and proved herself a really talented actress.

The veteran actor is an old-time favorite here, and in Tom Badger he was especially welcomed. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

Around the Clock: The Olympic has closed for the present, the R. L. Dowling co., having failed to make a hit, and no attraction having been booked for this week. It is decided to close—Mr. and Mrs. George S. Knight in *Over the Garden Wall* 25th. The Casino, under the management of Harry Montague, is booked for a new variety bill, presented by the Grand American Opera Co., comes to the Grand Music Hall, Exposition Building, May 16, closing the 18th. Cole's Circus is booked for May 3, for a week, at Nineteenth and Pine streets—Lydia Thompson comes to the Grand Opera April 25.—The Palace Theatre Museum is doing a rousing business.

BALTIMORE.

Business was light at the Academy of Music last week during the engagement of the Barry-Redmond co. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner. The *Midnight Marriage* was given all the week, and costumed and put upon the stage in a very attractive manner.

New York had crowded houses at the Standard. The veteran actor is an old-time favorite here, and in Tom Badger he was especially welcomed. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's. The *Playmates* (I saw) had a fair run at the People's.

The *Playmates* (I saw) had a fair run at the People's. The

ROCHESTER.
Academy of Music (Jacobs and Froese, managers).
Robson and Crane appeared in the Two Days
Comedy of Errors, 12th and 13th, to excellent

[CONTINUED ON EIGHTH PAGE.]

[CONTINUED FROM FIFTH PAGE.]

GEORGE MORTON & Co.: N. Y. City, 29, two w

ALL AT GOLD CO. Philadelphia, May 3, 4.
 KING: Indianapolis, 19 week; Akron, O., 26 week.
 GELBERG'S THEATRE CO.: Brunswick, Mo., 19 week.
 GEORGE WILLIAMS: Taunton, Mass., 22, New Bedford, 23; Fall River, 24; Boston, 26 week.
 HARRIS ADRIEL: Holyoke, Mass., 26 week; New Bedford, 27 week; Dover, N. H., 26 week; Lynn, Mass., 27 week.
 HARRIS KIRK CO.: N. Y. City, 26 week.
 HARRIS'S MINUTE MEN CO.: Philadelphia, 5, three weeks; Philadelphia, 26, three weeks; Milwaukee, May 17, week.
 HAYES CHAMPAUX: Baltimore, 19 week; Lancaster, Pa., 20; Trenton, 20, 26; Brooklyn, 3, week; Philadelphia, 19, Chicago, 19, two weeks.
 HARRY LACY: Chicago, 19, two weeks.
 HENRY GILBERT CO.: Selma, Ga., 26, week.
 HENKEL'S COMEDY CO.: Wilmington, Del., 26 week; Philadelphia, May 3, week.
 HOOVER OF GOLD: New London, Ct., 26; 27; Taunton, Mass., 27.
 HUNTER CO.: Harlem, 26 week; Hamilton, Ont., May 3; London, 4; Chatham, 5; Detroit, Mich., 6, 7, 8.
 IMA LEWIS: Norristown, Pa., 19 week.
 J. S. MURPHY: Newark, 26, 27, 28.
 JAMES MURPHY'S MONTEY TRISTY CO.: Leaville, 22, 23, 24; Denver, 26 week; Lincoln, Neb., May 3; Omaha, 4; Council Bluffs, 6; La Crosse, 7; Burlington, 8.
 JAMES MURPHY: Providence, 26, 27, 28; New Haven, 29, May 1.
 JIM DILLON: Baltimore, 19 week; Pittsburgh, 26 week.
 JOHN T. RAYMOND: Chicago, 19, two weeks; Detroit, 20, 21, 22; East Detroit, Ct., May 7, 8.
 JOSEPH WATSON: Washington, 19 week; Philadelphia, 26 week; Trenton, N. J., May 4.
 J. K. EMMETT: Cleveland, 26 week; Pittsburgh, 26 week; Harlem, May 3, week; Brooklyn, 10, week; Philadelphia, 17, 18.
 J. L. POLK: San Francisco, 19, two weeks.
 JOSEPH PROCTOR: Des Moines, Ia., 21, 22, 23; Cedar Rapids, 23, 24; Washington, 28, 28; Keokuk, 30, May 1.
 J. W. JENNINGS: Troy, 26 week.
 JIMMY A. TAYLOR'S CO.: Cincinnati, 19 week; Cleveland, 26, week.
 JENNIE CALPISH: Toledo, O., 10 week; Dayton, 26 week; Indianapolis, May 3, week.
 JOSEPH BRANTWAG CO.: Hornellsville, N. Y., 22; Bradford, 23.
 JONAS: Boston, 26, week.
 W. W. RANSOME: Buffalo, 19 week.
 JOSE MILLS CO.: Stratford, Conn., 19 week; Simco, Ont., 20.
 KATE CASTLETON: Peoria, Ill., 26.
 KATIE RHODES: Henderson, N. C., 22, 23, 24; Petersburg, Va., 26, week.
 KENDALL'S DRAMATIC CO.: Augusta, Ga., 10 week; Milwaukee, 26, week.
 KINDERGARDEN CO.: Watertown, N. Y., 22, 23, 24; Oswego, 26; Fulton, 27, 28; Baldwinville, 29, 30.
 KATIE PUTNAM: Cincinnati, 26 week; Chicago, May 3, week.
 KRALY'S SPECTACULAR CO.: N. Y. City, 19, two weeks; Philadelphia, May 24, two weeks.
 KRALY'S CAT-CATCHER CO.: Chicago, 18, two weeks; Philadelphia, 26 week; Trenton, N. J., 26 week; Cleveland, 27, 8; Cleveland, 10 week; Buffalo, 17 to 20.
 LAWRENCE HARETT: Los Angeles, Cal., 26 week; San Francisco, May 3, four weeks.
 LEIGH EVANS: Olneyville, R. I., 17; Portland, Me., 22; St. Louis, 23, 24; St. Paul, 25; Hartford, Ct., 26, week; Frederick, May 3, 6; Woodstock, 7; Hamilton, 8.
 LEWIS MORRISON'S CO.: Denver, May 10, week.
 LITTLE'S WORLD CO.: Circleville, O., May 3.
 LITTLE NUGGET CO.: Fort Wayne, Ind. May 6, 7, 8.
 LILLIE HUNTER: Cortland, N. Y., 19 week; Norwich, 26 week; Louisville, 27, week.
 LINDA SYLVESTER: Newark, Ct., 26, 27; Meriden, 28; Bridgeport, 29, 30, May 1.
 LUTTA: Boston, 26 week; Philadelphia, May 3, week.
 LUTTA: Newark, N. J., 26, week.
 LUTHER ARNOT CO.: Martinsburg, W. Va., 19 week.
 LILLIAN SPENCER: Toledo, Kas., 22; Lincoln, Neb., 25.
 LYDIA THOMPSON: Cincinnati, 19 week; St. Louis, 26 week; Chicago, May 3, two weeks.
 LYONS LOUVERNE: Montreal, 19, two weeks; Canadaigua, N. Y., 27, 28; Buffalo, May 3, week.
 LONG'S COMEDY CO.: Cleveland, 19, week.
 LONG STRIKE CO.: New Haven, 19 week; Boston, 26, week.
 LESTER AND WILLIAMS' CO.: New London, Ct., 22; Taunton, Mass., May 5.
 LOUIS BALFE: Philadelphia, 26, week.
 LOUISE MAY ULMER: Pittsburgh, 19 week; Baltimore, 26 week; Newburgh, May 2, week; Cleveland, 26, week.
 MARGARET MATHER: Lewiston, Me., 22; Augusta, 23; Waterville, 24; Bangor, 26, 27; Portsmouth, N. H., 28; Worcester, Mass., 29; Brattleboro, Vt., 30; Burlington, May 1; St. Albans, 3; Rutland, 4; No. Adams, 5; N. Y., 6; Albany, 7; Poughkeepsie, 8; Poughkeepsie, 9; Glen Falls, N. Y., 11; Amsterdam, 12; Gloversville, 13; Albany, 14; May 1.
 MARY ANDERSON: Chicago, 26 week; Boston, May 3, two weeks; N. Y. City, 12 week.
 MAYO-NORRICK CO.: Philadelphia, 19 week; Troy, 20, 21; Albany, May 3, 4, 5.
 MINNIE MADDERN: Chatham, Ont., 22; London, 23; Brantford, 24; Olean, N. Y., 26; Bradford, 27; Jamesburg, 28; Buffalo, 29, May 1; N. Y. City, May 1.
 MISS MARGARET: New York, 26 week; New Britain, 27; Holyoke, Mass., 27; Worcester, 28; Fitchburg, 29; Salem, 28; Lynn, 29; Fall River, 30; Taunton, May 3.
 MISS MARY: Omaha, May 3, 4; Grand Island, Neb., 5; Columbus, 6; Cheyenne, Wyo., 7, 8; Denver, 10, week.
 MICHAEL STROGOFF CO.: Sherman, 22; Texarkana, 23, 24; Hot Springs, 24, Little Rock, 26, 27.
 MAUD STROGOFF: Philadelphia, 19 week; New York, 19, 20, 21; Findlay, 26, 27; Fremont, 29, 30.
 MAY BLOSSOM CO.: Philadelphia, 19 week; Brockton, Mass., 26; Haverhill, 27, Lowell, 28; Walham, 29; Portland, 30; Portsmouth, N. H., May 1.
 MARGIE MITCHELL: Little Rock, 26, 27; Scranton, 27; Eaton, 28; Jersey City, 30, May 1; Newark, N. J., 3, 4; Scranton, Pa., 6; Wilmington, Del., 7; Trenton, N. J., 8; N. Y. City, 10 week.
 MARY ANN: Philadelphia, 26 week; Keosauk, Ia., 27; Hannibal, Mo., 24; St. Louis, 16 week.
 MATTIE VICKERS: Louisville, 19 week; Zanesville, O., 26 week; Baltimore, May 3, week.
 MARY ANN: New York, 26 week; Washington, 27, 28; Washington, 19, week; Cincinnati, 26 week.
 MAUDE ATKINSON: Evansville, Ind., 19 week; Terre Haute, 26, week.
 MADDON'S UNCLE TOM CO.: Denver, May 1, week.
 MARY WATERS CO.: Indianapolis, 19 week; Chicago, 26 week.
 MURRAY AND MURPHY: Cincinnati, 10 week; Springfield, O., 26; Youngstown, 27; Elmira, N. Y., 29; Boston, 30; Scranton, Pa., May 1.
 MOORE-VIVIAN CO.: Cincinnati, 19 week; Toledo, 26 week; Detroit, May 3, week.
 MCADDEN'S UNCLE TOM CO.: Albuquerque, N. M., 26, 27; Trinidad, Cal., 24, 25.
 MARY TITTON CO.: Sidney, O., 19 week; Dayton, 26 week.
 NEWELL-FIELDING CO.: Elgin, Ill., 19, week.
 NELL BURGESS: Jersey City, 22, 23, 24.
 NELLIE BURGESS: Philadelphia, 27, Alexandria, 28; Annapolis, 29, 30; Havre, Grace, May 1.
 ONE OF THE BRAVEST CO.: Brooklyn, E. D., 10 week.
 O'CONNOR TRAGEDY CO.: Shelbyville, Ill., 27; Taylor, 28; Panama, 24; Belleville, 26.
 OLIVER BRYAN: Cincinnati, Ct., 22; New Haven, 23; Yonkers, N. Y., 26.
 ONE OF THE BRAVEST CO.: (W. H. May), 26, 27.
 PRIVATE SECRETARY CO.: (U. N. Gillette): Buffalo, 19, 20; Pittsburgh, 26 week; Philadelphia, May 3, week; N. Y. City, 10 week; Jersey City, 17, 18, 19; Newark, N. J., 20, 21.
 PATTI-ROSA: Galatida, Cal., 22; Pueblo, 23; Colorado Springs, 24; Georgetown, 26; Central City, 27; Boulder, 28; Fort Collins, 29; Cheyenne, Mo., 30; May 1; Norfolk, 2, 3; Kearny, 4; New York, 5.
 PECK'S BAD BOY CO.: No. 1, Rochester, N. Y., 1, 2 week; Jamestown, 3.
 PADDY RYAN'S CO.: Chicago, 26, week; Washington, 27; Newark, N. Y. City, 19, week.
 PAULINE MARKHAM: N. Y. City, 19, week.
 ROSA VOKER: Philadelphia, 26 week; N. Y. City, 27, 28, 29, 30, May 1, four weeks.
 REYNOLDS AND CRANE: N. Y. City, 26 week.
 RIGHTMAN'S CO.: Louisville, 19 week; New Orleans, 26, week.
 RARA: Oil City, Pa., 23; Bradford, 24; Cleveland, 25, week.
 RARA: Cheesboro, N. Y., 22; Warren, 23; Corraux, 24; Oil City, 26; Meadville, 27; Titusville, 28; Erie, 30, 31.
 REDMUND-BARRY CO.: N. Y. City, 10 week; Waterbury, Ct., 26; Meriden, 27; Mystic, 28; Putnam, 29; South Norwalk, 30; Webster, May 1.
 ROSE CROGAN: N. Y. City, 26, week.
 ROBERT MCWADDE: Sunbury, Pa., 24; Cleveland, 25, week.
 RAG BARRY CO. (Daniel): Boston, 19, week.
 ROSE SMITH: Rochester, N. Y., 22; Milwaukee, 23; Chicago, 26, week.
 SHADOWS OF A GREAT CITY: St. Paul, 19 week; Minneapolis, 26 week.
 SHADOWS OF A GREAT CITY: Oswego, N. Y., 23; Worcester, 24; New York, 25, week.
 SAVINIE: Baltimore, 26, week.

PIONEER-BEATRICE CO.: Brooklyn, 19, week; Richmond, Va., 26.
 SOLDIER'S TRUST CO.: Paterson, N. J., 26, 27, 28.
 STANDARD DRAMATIC CO. (Chester): Williamsport, Pa., 10, 20, week; Binghamton, N. Y., May 3, 21; Haverhill, 10, week.
 STREETS OF NEW YORK CO.: Indianapolis, 23, 23, 24; Lorain, 26; Fort Wayne, 27, 28; Jackson, 29; Detroit, 30, 31, week; Cleveland, 10, week.
 SILVER SPIN CO.: Philadelphia, 16, week.
 SAWTELL COMEDY CO.: Corry, Pa., 19, week; Bradford, 26, two weeks.
 SKATING RINK (Nat. Goodwin): Indianapolis, 23, 23, 24.
 CINCINNATI, 10, week.
 SKIPPED BY THE LIGHT (Fowler and Warming's): Bridgeport, Ct., 22.
 TIN SOLDIER CO.: Reading, Pa., 22; Trenton, 24; Brooklyn, 26, week; N. Y. City, May 3, week.
 TONY MART, Brooklyn, E. D., 10, week; Providence, 29, 30, 31, week.
 TWO JOHNS CO.: Salamanca, N. Y., 23; Watertown, 29; TAVERNER CO.: Gal. Int'l., 10, week; Straford, 26, week; Brantford, May 3, two weeks.
 TOURIST CO.: Norfolk, Va., 19, week; Providence, 26, week.
 ULLIE ABERSTROM: Lynn, Mass., 10, week; Lawrence, 26, week.
 VINEY VASKATILE CO.: Edinburg, Ind., 22.
 W. J. SCAMLAN: N. Y. City, 10, week.
 WALLACE'S BANDIT KING CO.: N. Y. City, 19, week; Chicago, 26, two weeks.
 WILKER C. MEY CO.: La Porte, Ind., 19; Galesburg, 26, week.
 WINKLENS CO.: Washington, 10, week.
 YOUNG MRS. WINTHROP CO.: Wheeling, W. Va., 23, 24; Beaver Falls, 26; Tyrone, Pa., 28; Lock Haven, 29; Milton, 30; Shamokin, May 1; Lewisburg, 3; Wilkes-Barre, 4; Scranton, 5; Allentown, 6; Easton, 7; Bethlehem, 8; Pittsburg, 10, week; Cincinnati, 26, week; Erie, Pa., 4; Buffalo, 6, 7, 8; Albany, 10, week.

OPERA AND CONCERT COMPANIES
 ANDREWS' OPERA CO.: Sioux City, Ia., 22; Sioux Falls, 23, 24.
 ACADEMY OPERA CO.: Richmond, Va., 22; Norfolk, 23, 24; Cumberland, Md., 29, 30.
 AMER. OPERA CO.: Boston, 10, week; Philadelphia, 26, week; Washington, May 3, 4; Baltimore, 6, 7, 8; St. Louis, 10, week; Cincinnati, 17, week.
 BENNETT AND MOULTON'S CO.: At. Decatur, Ill., 10, week; Quincy, 26, week.
 BENNETT AND MOULTON'S CO. B.: Bangor, Me., 19, week; Portland, 26, week; Fall River, Mass., May 3, 4; Waltham, 6, 7, 8.
 BOSTON IDEALS, Pittsburg, 19, week; Washington, 26, week; Providence, 26, week.
 BIJOU OPERA CO.: Chattanooga, Tenn., 22; Atlanta, Ga., 26, week; Savannah, May 3, week.
 BELLE COLE CONCERT CO.: Bellevue, O., 22; Norwalk, 23; Marion, 24; Urbana, 26; Springfield, 27, 28; Rochester, May 3, week.
 CANTLEY'S OPERA CO.: Boston, 12, indefinite.
 CATT'S MIKADO CO.: Newark, N. J., 23, 23, 24; Baltimore, 26, week.
 CHICAGO OPERA CO.: Milwaukee, 22; Fond du Lac, 23; Waukegan, 24; Madison, 26; Wausau, 27; Chippewa Falls, 29; Eau Claire, 30; St. Paul, May 3, 4, 5; Minneapolis, 6, 7, 8.
 CORINNE MERREMAKERS: Oswego, N. Y., 19, week; Syracuse, 26, week.
 DUFEY'S OPERA CO.: Brook'g, 10, two weeks.
 EMMA ABBOTT OPERA CO.: Detroit, 26, week.
 FIFTH AVENUE MIKADO CO.: Newark, 22, 23, 24; Baltimore, 26, week.
 GIBBERT OPERA CO.: Williamstic, Ct., 28.
 GILBERT AND BAKER, Decatur, Ill., May 4.
 JUVENILE MIKADO CO.: Philadelphia, 29, two weeks.
 KYLIE OPERA CO.: Youngstown, O., 19, week.
 LITTLE TYCOON NO. 1: Philadelphia, 23, indefinite.
 LITTLE TYCOON NO. 2: N. Y. City, 19, week.
 LEONARD OPERA CO.: Philadelphia, 22, 23; Mansfield, 23; Gal. 26, 27; Ashland, 28; New Philadelphia, 29, 30; Rochester, May 1; Cambridge, 3; Calis, 4, 5; Urichville, 6, 7.
 MARION OPERA CO.: Indianapolis, 29, 30, 31.
 MCCALL'S OPERA CO.: Philadelphia, 5, three weeks; Chicago, 26, week.
 MCCALL'S MIKADO CO.: Chicago, 19, week.
 MIAMI OPERA CO.: Chicago, 19, week.
 MILWAUKEE QUINCY CLUB, Hastings, Neb., 22; Plattsburgh, 23; Omaha, 24; Missouri Valley, Ia., 26; Council Bluffs, 27; Sioux City, 28; Sioux Falls, D. T., 29; Yankton, Ia., 30.
 NORMAN OPERA CO.: Washington, 26, week.
 OUR OPERA CO.: St. Louis, 10, week.
 RINEHART OPERA CO.: Washington C. H. O., 23, 23, 24; London, 26, 27, 28; Marysville, 30, May 1.
 STARR'S OPERA CO.: Battle Creek, Mich., 19, week; Kalamazoo, 26, week.
 STARR'S WEST AND IND. CO.: St. South Norwalk, Ct., 23, 24; New Haven, 23, 24; Providence, 26, week.
 STETSON'S MIKADO NO. 3: Boston, 12, indefinite.
 STRAKOSCH ENGLISH OPERA CO.: Topeka, Kas., 22, 23; Leavenworth, 24; Plattsburgh, Neb., 28; Omaha, 29, week.
 THOMPSON OPERA CO.: Portland, Ore., Feb. 23, indefinite.
 TRIMPLETON'S MIKADO CO.: Harlem, 19, week; Plainfield, N. J., 26.
 THERESA OPERA CO.: New Haven, Ct., 10, week; Providence, 26, week; Boston, May 3, week.
 WILBUR OPERA CO.: Washington, 19, week.
 VERMILION OPERA CO.: Philadelphia, 22, 23; Cresco, Pa., 24; Fair Haven, 29; Glen Falls, N. Y., 28; Plattsburgh, 31, May 1; Council Bluffs, 3, 4; Omaha, 4, 5.

MINSTREL COMPANIES
 RAID'S: Denver, 19, week.
 BEACH AND BOWEN: Rochester, Minn., 22; Fairbairn, 23; Northfield, 24; Redwing, 26; Wausau, 27; Lake City, 28; Hastings, 29; Hudson, Wis., 30.
 GEORGIA: Nashville, 10, week.
 GOODMAN, WEST AND PATTY'S: Reno, N. Y., 22; Emporium, 23, 24; Olean, 25, 27; Salama, Ca., 28, 29; Jamestown, 30, May 1; Buffalo, 3, week.
 H. HENRY & CO.: Rochester, N. Y., 23; Hamilton, Vt., 24; Belling, 25; Fairbairn, 29; Glen Falls, N. Y., 28; Haverly's: Detroit, 31, 31; Pontiac, O., May 4.
 5. KERESAND'S: St. Louis, Mich., 27; Flint, 23; Port Huron, 24; Fort Wayne, Ind., 26, 28; Toledo, 29, 30.
 MEYER AND ALLAN'S: Milwaukee, 21, 24; Chicago, 26, week; Cincinnati, May 3, week.
 MCINTYRE AND HEATH'S: Washington, 19, week; N. Y. City, 26, week.
 MCINTYRE JOHNSON AND SLAVIN'S: Terre Haute, Ind., 28, Lafayette, 23; Loganport, 24; Indianapolis, 25; Springfield, 26, 27; Columbus, 28; Xen's, 29.
 T. P. W. CARNEADIS: N. Y., 23; Auburn, 23; Rochester, 24; Watertown, 28; N. Y. City, May 3.
 RAYMOND R. KAVANISH: St. Louis, 19, week; Chicago, 26, week; Hannibal, Mo., May 6.
 WHITMORE AND CLARK'S: Leominster, Mass., 22; Spencer, 23; North Brookfield, 24.

VARIETY COMPANIES
 ADAMLESS EDEN CO.: Chicago, 19, week.
 AUSTRALIAN NOVELTY CO.: N. Y. City, 19, week.
 AMERICAN FOUR: Cleveland, 19, week.
 ALL-STAR SPECIALTY CO.: N. Y. City, 19, week; Brooklyn, 26, week.
 DAVES'S: New Orleans, 10, two weeks.
 ENGLISH LILLIPUTIANS: Memphis, 10, week.
 FODR EMMERALS: Oshkosh, Wis., 19, week; Manitowish, 26, week; Appleton, May 3, week; Green Bay, 10, week.
 FANNY HERRING: Tallahassee, Fla., 19, week; Chattanooga, Tenn., 26, week; Houston, Tex., May 3, week.
 GRAY-STREPHENS CO.: Newark, N. J., 19, week; Philadelphia, 26, week.
 GUS HILL'S CO.: Rochester, 19, week; Albany, 26, week; Providence, May 3, week; New Haven, Ct., 10, week.
 HART AND HART: N. Y. City, 12, two weeks.
 IDA SIDMONS BURLEIGH CO.: Philadelphia, 10, week; Pittsford, Pa., 27; Wilkesbarre, 28.
 KERNELL'S CO.: Fort Wayne, 19, week; Philadelphia, 26, week.
 LIDA GARDNER CO.: San Francisco, 5, eight weeks.
 N. Y. City, 26, week; Providence, 19, week; Boston, 26, week; N. Y. City, May 3, week; Newark, 10, week.
 NEEDHAM AND KELLY'S COMEDY: New Haven, Ct., 19, week; Troy, N. Y., 26, week.
 MCINTYRE JOHNSON AND SLAVIN'S: Terre Haute, Ind., 28, Lafayette, 23; Loganport, 24; Indianapolis, 25; Springfield, 26, 27; Columbus, 28; Xen's, 29.
 T. P. W. CARNEADIS: N. Y., 23; Auburn, 23; Rochester, 24; Watertown, 28; N. Y. City, May 3.
 RAYMOND R. KAVANISH: St. Louis, 19, week; Chicago, 26, week; Hannibal, Mo., May 6.
 WHITMORE AND CLARK'S: Leominster, Mass., 22; Spencer, 23; North Brookfield, 24.

MISCELLANEOUS
 ARIZONA JOE: Philadelphia, 19, week; Columbus, O., 26, week; Pittsburg, 26, week.
 ARIZONA JOE: PISCIBURG: Baltimore, 19, four weeks; Washington, May 17, week.
 PROFESSOR REYNOLDS (Mesmerist): Vincennes, Ind., 26, week.
 PROFESSOR CROCKER'S EQUINE: Zanesville, O., 22, 23; Steubenville, 26, week; Wheeling, W. Va., May 1.
 TONY DENTON: Cedar Falls, Ia., 22; Minneapolis, 23, 24, 25; Stillwater, Minn., 25; St. Paul, 27, 28; San Clair, Wis., 30; Oshkosh, Wis., 31; Chicago, 3, week.

CIRCUSES
 ADAM FORBACH'S: Philadelphia, 26, week; Lancaster, Pa., May 3, 3.

ARMON'S: N. Y. City, 5, three weeks; Philadelphia, 25, week.
BUFFALO BILL'S WILD WEST SHOW: St. Louis, May 10, two weeks; Chicago, 24, two weeks.
BOLLE'S: St. Louis, May 3, week.
THE ARLEY AND O'BRIEN'S PAY ALLIEN SHOW: Ft. Scott, Kan., 12, week; Emporia, 25, week.
BOY'S: Indianapolis, 26, 27, 28; Marion, O., 29, week.
DAKE ROBBINS: Easton, Pa., 22; Chester town, 23; Centerville, 24.
DEWEY AND MERRITT'S: Detroit, May 3, week.
HOLLAND AND McMANON'S: Delavan, Wis., 27; Chicago, May 1, week.
FURBULT AND HUNTING'S: Corning, N. Y., May 1.
HUFFMAN'S: Covington, Ky., 19, week; Cincinnati, 26, week.
JOHN ROBINSON'S: Evansville, Ind., 23.
MILLER, OKRY AND FREEMAN'S: Columbus, O., May 3, week.
NEW UNITED: Columbus, O., May 3, week.
O'BRIEN'S: Philadelphia, 10, week.
OSBORN BROS.: City of Mexico, April 1— indefinite.
PULMAN AND CO.: Olean, N. Y., 16.
RILEY BROTHERS: Columbus, O., 22; London, 23; Newcastle, 24; Blooming, Ill., 26.
SHIELDS'S: St. Louis, 19, three weeks; Chicago, May 1— indefinite.
WALLACE AND CO.'S: Pera, Ind., May 1; Huntington, 3; Rochester, 4.

Driftwood.

Excerpts from an English clergyman's sermon on Church and Stage: The Church and the stage have not been always good friends. They are not always good friends now—but before condemning the stage the clergy will do well to go and see what it is like. They will then preach for or against it with some authority. Perhaps they may learn something of themselves—how to speak in public so as to be heard; how to arrest attention; how to interest an audience. One thing, alas! neither Church nor stage has yet mastered—the art of ventilation. Our theatres are as suffocating as our churches. If the clergy went the rounds of the theatres they would find much to deplore—I am not here to whitewash the stage or the Church either. There are degrading shows; immoral plays. Well, who supports them? A certain theatre-going public. And who denounces them? A non-theatre-going public. The remedy is to support good plays and stay away from the bad—not to stand outside and denounce both. The public do not do so on vice to the exclusion of virtue; the public responds to both, but it hates dullness, either in church or at the theatre. We the clergy should be very careful of how we speak of actors. The clergy owe a debt to the actors for their forbearance. The stage in England has always, with hardly an exception, treated the cloth with respect. The few clerical touches in The Rector, The Sorcerer and elsewhere have been inoffensive. The Vicar of Bray—a play which I cannot recommend any one to see—is certainly in bad taste; it just gives a hint of what the actor might do if he chose to treat the clergy on the stage as the clergy have treated him in the pulpit. The clergy offer a fine field for satire and the novelists have not failed to see it. Sometimes wonder at the forbearance of the playwrights. Think of the parson who never calls unless he wants money; of the curate who cannot decipher his own sermons; of the religious cant—the rubbish dealt out every Sunday from the pulpit—the flagrantly inconsistent life. Depend upon it, if ever the un- intelligent rhetoric of the pulpit is met by the well-informed satire of the stage, it will go hard with some of the clergy. But the drama corresponds to essential instincts and can never be put down. Man is naturally a dramatic animal—he longs to manifest himself. Expression is the imperative mood of his nature. He lifts his hands and bows his head in prayer. Every motion finds vent in looks, words, gestures and is at once relieved and doubled in the act of expression. Infinitely consoling is the painter's, the poet's, the musician's and the actor's art. All these lift the burden of humanity; they release the pent-up feelings; they expand the soul; they are beloved, for they reveal us to ourselves; they tell us what we know; yet are they the "souls that have made our souls wiser."

* * *

The actor may impersonate a villain, without being corrupt. The excellent Mr. Cready was a well-accredited stage knave, and Mr. Irving is a villain from top to toe. When the play is wholesome and in true moral balance, the painting of the darkest shadows becomes a moral act. The villain is the storm cloud in the finished picture. The actor saved from becoming what he portrays because he takes the public into his confidence; sacrifices himself upon the altar of a common humanity. He is a representative person. He weeps and laughs and is exhausted and depressed, convulsed—not for himself, but for you. It is in the fire of the universal sympathy that the actor becomes pure. He takes the troubled hearts of all men and lifts them up in sacrifice. He passes at times like a bright and glittering sunbeam into the depths of the foulest caverns, revealing all that crawls and festers there; yet, like a beam, contracts no taint! In my opinion, simply as a recreator of our heated and overstrained life, the actor deserves our thanks, and his art more than a recreator—he is a teacher. As a preacher aspires to hold up the mirror of our religious life, the actor holds it up to our social life. We often see on the stage ourselves as others see us. What a lesson! The unaffected by the pulpit are smitten on the forehead by an arrow from the stage. As you sit in your stall the actor points at you, with "Thou art the man!" That "hell of time" which he moves is yours—that sleepless Mephisto, that desolate Richard, with "There is no creature loves me, and if I die no one will pity me," rings strangely in the ears of many a worn-out worldling. Men and women sit and shudder as they smile; they are frowning, they turn away; but the heart has been surprised, the conscience awakened, the whole soul shaken; and they may go home saddened, perhaps wiser, than they came out—it may be to repent, even to sin no more! "Chang said Mr. Irving the other day to the assembly of clergy at Zion College, "change, gentlemen your attitude toward the stage, and believe it will co-operate with your work of faith and labor of love." And may not I, in the name of the clergy, say to the actor: "Rise to the height of your noble calling, realize your responsibilities, purify your hearts, cleanse your hands; so will you be able to make answers to those who question the morality of the stage as it is and who dread and denounce you the vendors of meat offered to idols—"Will God has cleansed call not thou unclean."

* * *

Figure: We in London are to be specially favored by Mme. Sarah Bernhardt. We have a sight of the series of dresses which have been specially made for the actress to the United States. Sixteen enormous

trunks of the Saratoga species have been prepared, and these filled with a theatrical trousseau such as has never crossed the Channel before may be expected in London in the course of a week or two. The average cost of each dress and its accessories has been over 3,000 francs; and those French ladies who have been privileged to have a "private view" of this outfit cannot find adjectives enough to express their feelings of admiration.

Betsy B. in San Francisco *Argonaut*: This fair young tragedy queen with the drooping Clytie face, this long-limbed new Diana, this beautiful Mary Anderson has cast a fine bomb of argument into our drowsy city. It could not wake itself from the Arcadian quiet into which it has fallen for matter of graver import, national questions, International disagreements, the conflict of labor and capital, the reception of the Chinese Minister, or the railroad war. But a woman comes all panoplied in youth and beauty, with a fiery circlet of genius shining palely on her brow, and straightway the town resolves itself into factions. The one strips her of her gifts, calls her crude and unformed, lank and unbeautiful. The other deems her a goddess, come down from Olympus to walk through the dun atmosphere of this century and teach us the old lessons of Greek beauty. They fan the faint lazar on her brow to a living blaze, and cry to her "Hail! Hail!" Beauty is not a subject which admits of very wide argument. It was granted long ago, both in proverb and fact, that every eye makes its own. But they who have only one narrow standard are much to be pitied. It does not follow because Adelaide Neilson was so beautiful that the senses ached at sight of her, that no woman coming after can not be just as beautiful in another way. One man prefers the soft blue eye, another the velvet brown, and certain lunatics have been known to find a charm in the bold, beady brilliancy of the black eye. Cleopatra's were green, and Mary Stuart's yellow, yet both have posed in the pages of history as professional beauties. His enjoyment of life is much limited, therefore, who has but one small standard from which to look out upon the beautiful things of life, and he must be numb indeed whose senses did not thrill with admiration as Pymonell drew the purple curtain aside and revealed the lovely Galates. Some of these critics carp that Mary Anderson is a mere creature of outlines. But what grand outlines they are! Ten years hence they will carp against their filling; but let us hope that the lovely Mary, whose immaturity is one of the many strange things which belong to her alone, will never come so that. She is indeed a woman distinct and apart from all others. She does not look like any other; she does not speak, act or seem like any other.

Boston *Courier*: Salvat and Booth are to appear at the Boston in May, but the scheme came pretty nearly going down the drain pipe, says the Boston correspondent of the Providence Star. Charles H. Thayer is the originator of the scheme. Originally he intended to have had Lawrence Barrett, Frank Mary Louis Aldrich, Louis James, Billy Florence, Mme. Janaschek, Mrs. Bowers, Marie Walswright and others in the cast. Then the weather grew warm; Mr. Barrett wanted his name in type as large as Mr. Booth's, and he rest said that was the caper for them. He said, "all right," and signed on a three-act poster for a house performance. Then Mary said his name must come next to Booth's, and that was fixed. Mme. Janaschek wanted equal for each performance, and Mrs. Bowers said that as long as "Fanny" claimed the east nothing but the kingdom of heaven would do for her. So Thayer declared all engagement off, and the two tragedians will be supported by ordinary mortals who eat and drink like the rest of us. Thayer says his experience was richer than citron pie. They were as anxious for large type and the centre of the stage as variety actors.

Gentleman's Magazine: In August, 1666, Charles II. granted to Thomas Killgrew, groom of the chamber and a noted man among the rakes of the Court, a patent to erect a new theatre in Drury Lane, upon a piece of ground called the Riding Yard, for which he was to pay £50 per annum. The dimensions of the building were 115 feet from east to west, and 59 from north to south, and the cost of the erection £1,500. Previous to the great rebellion a theatre called the Phoenix or Cockpit opened toward the close of James I.'s reign; had stood in this thoroughfare, a little to the north of the Riding Yard, and its site, covered by the model lodging-houses on the east side, was marked until lately by a place called Pit Court. This theatre, which was demolished in 1662, is sometimes confounded with Killgrew's. The actors of this company were entered as members of the royal household, were provided with a livery of scarlet and silver, and styled "Gentlemen of the Great Chamber," facts which at once dispose of the vulgar error that actors in old license buildings were ever regarded as "rugged vagabonds." Killgrew's company was a genuine one. Hart was Shakespeare's grandson, nephew, being the grandson of the poet's sister, and contemporaries were enthusiastic in his laudation. "In all comedies and tragedies he was concerned in," writes one, "he performed with that exactness and perfection that not any of his successors have equalled him."

Exchange: Ned Thorne, the actor, has a reputation of guying every piece with which he is connected. Shrewd managers who know his irrepressible flow of humor stipulate in his engagements that he shall forfeit all claims to them if he guys the play. He told me yesterday as I was chatting with him and Bill Florence at the Fifth Avenue Hotel, that manager McVicker, of Chicago, made such a stipulation with him when an attempt was made to bring out a dramatization of Fenimore Cooper's "Spy" at Chicago. Thorne says that "the worst guy he ever made was the result." "I was horrible, abominable," he said to me, "and the houses were worse than the play." He was cast for Harvey Birch, the spy. I solemnly promised McVicker that I would guy the piece, but I had put in a promise which was that I might take the bride off my hands. I should see disgust written on his own face. This night Mac sat in the box. The play ran along until the spy comes out on a bridge from whose height he steps to hurl defiance at the minions of England. There is a dramatic speech, and then he runs off, while a British officer comes on and shouts: "A hundred dollars for the spy." When I had made my own defiance, I looked down on a beggarly audience and I saw in McVicker's face the un-

[illegible]

Happiness Reigns Once More.

The falling out of faithful friends
Meaning is in love.

While THE MIRROR steadily refuses to mix itself up in the domestic troubles of actors, considering these things as strictly private property, yet it is always a pleasure to see married folk, who have met with one of those nasty twists in the marital skein that must either be unravelled or cut, patiently unwind the hank and roll it all up tighter than ever. So one of THE MIRROR staff called upon the re-united pair at their pretty home on Lexington avenue, and found them, as Mrs. Solomon said, "enjoying another honeymoon." Both the parties concerned unite in saying that their late quarrel was "simply idiotic" and without the least shadow of a cause, save what was trumped up by the outside interference of some people who would not mind their own business. There is an old ditty which would apply fitly to the mouth of a disconsolate husband and many a miserable wife; it goes somewhat like this:

Wanda of all it's old women that ever I saw
Vainest of all had luck to say—

But we won't mention the exact relationship.

The reader can fill the gap for himself.

The fair wife declared, looking pale and worn-out with fretting: "Never again will I listen to any one who says a word against my husband. He is and always has been good and kind to me, and in future I live but for him and my baby." The pair are now steadily settled down to work in double harness, each drawing his and her own share of the load. Lillian as singer and Edward as composer, and they express themselves truly grateful to J. M. Hill, for whom they say it is a pleasure to work, and who has been to this clever couple not only an appreciating and encouraging manager, but also a kind and considerate friend in the time of trouble. The temporary parting has been a salutary lesson to both Lillian and Edward, for they have been intensely miserable. In fact, Mrs. Solomon was threatened with a serious illness, and Solomon went about like a lost sheep, though he tried hard to put a good face on the matter. The reconciliation took place after the matinee last Saturday, when the pair met in the theatre to discuss matters relative to their little Lily, the baby girl who links these two together. They talked, cried, kissed and dined together, and Hill departed to join his company out of town, contented and with a genial smile and the farewell remark: "No more wanted here. I'm off to my company." The employees of the Union Square Theatre are all jubilant over the good turn things have taken, and the happy prima donna exclaims, looking round her pleasant rooms (the furniture of which has been bought and paid for by herself, all reports to the contrary notwithstanding): "I have made my home and brought my bride back." Anyone can see that Lillian away from Edward is a totally different being from Lillian with Edward by her side, for while the conjugal horizon was cloudy the prima donna was dull and her voice lacked melody; but with the clearing up of the trouble the voice cleared also, and now she "warbles as 'twere any nightingale," while Edward waves his baton with the air of a victorious general who can say, with pardonable egotism, *Veni, vidi, vici*.

Professional Doings.

—Charles Bowser has purchased the sole right to the United States and Canada of Howard Conway's comedy-drama in a prologue and three acts, entitled *The Golden Call*. The piece is an English success, having been given in London for 500 nights at three theatres. Mr. Bowser is engaged in filling time for its production next season, and is also negotiating for a New York opening. He will himself appear in the principal comedy part, and the play will be produced under the immediate supervision of the author.

—An Adamless Eden performance was given in Flint, Mich., one night last week. The Aldermen of the town have heretofore exacted excessive admission tickets at all performances in lieu of a license. On this occasion printed cards over two feet square were issued, reading thus: "Admit Alderman ——— and Lady. Deadheads. Good if presented at the door without defacement or soiling." None of the Aldermen attended the performance, but they imposed a license of \$10. They are now considering a figure as a permanent license.

—A. S. Phillips will next season put on the road a new burlesque of which he is the author. The piece will be very elaborate. Mr. Phillips having secured the financial backing necessary to this end. He is the inventor of several novel features that have been appropriated by stars in farce-comedy, and all of which have been successful. In the burlesque, Mr. Phillips will elaborate his specialties, and in some of them will be assisted by his clever children, boy and girl, aged respectively eight and five years.

—On the 30th representation of *Evangelina* at the Fourteenth Street Theatre, on Friday, April 30, E. E. Rice will lead the orchestra. At 11:35 o'clock, immediately after the performance, he will leave the city for Allenton, Mass., where his father and mother celebrate their golden wedding the following day. At 10 o'clock in the morning of Saturday he will take breakfast with his parents, and at 1 o'clock he will leave them, taking the train for this city. Precisely at 7 o'clock he will be in New York, and at 8 o'clock he will be with a cold perspiration bespangling his brow—he will again lead the orchestra on the occasion of the testimonial benefit tendered him.

MANAGERS' DIRECTORY.

AMSTERDAM, N. Y.
POTTER OPERA HOUSE.
The grandest theatre in Central New York. For season apply to G. W. POTTER, Proprietor, 375 Church St., N. Y., or N. S. FORT, R. Amsterdam, N. Y.

ALLENTOWN, PA.
ACADEMY OF MUSIC.
Lively city of 30,000 inhabitants. Seating capacity 1,000. Grandest and folding chairs. Dressing-rooms on stage four comfortably furnished and lighted by gas. AMPLE SCENERY FOR ALL PLAYS.
Wanted—Good comedies, three nights or week stands in the place with changes of programme nightly. Address all communications to
J. J. HAGENBUCH, Proprietor.

ALLENTOWN, PA.
MERCHANTS' HOTEL.
In the heart of the profession; within one and a half blocks of the theatre. Special rates to theatrical people.
J. B. LEVAN, Proprietor.

ALBUQUERQUE, N. M.
AUGUSTA HOTEL.
In the heart of the profession. Low rates to the theatrical people. Address to the proprietor.
J. B. LEVAN, Proprietor.

ALBUQUERQUE, N. M.
ALBUQUERQUE HOTEL.
In the heart of the profession. Low rates to the theatrical people. Address to the proprietor.
J. B. LEVAN, Proprietor.

BATH, N. Y.
CASINO OPERA HOUSE.
First-class show to a. House situated on ground floor. Seating capacity, 1,000. Folding chairs. Large stage and first class scenery. Play on cheap shows. Now booking for 1896-97. Wanted, a first class attraction for Fair, Sept. 28, 29, 30, 1896; minstreli preferred. Address, CHAS. A. SHULTS, Manager, Lock Box 73.

BELLEFONTAINE, O.
GRAND OPERA HOUSE.
Seating capacity, 1,000. Stage 30x40. Scenery complete. Population 3,000. Now booking. Address T. L. Hutchins.

BELLE VERNON, FAYETTE CO., PA.
BELLE VERNON OPERA HOUSE.
Seating capacity, 1,000. Stage 30x40. Complete scenery 3,000 to 3,500. Open dates for good attractions. J. W. KREPPS, Business Manager. For time apply to H. S. TAYLOR, 23 E. 14th St., N. Y.

BOSTON, MASS.
HOTEL ELIOT.
14, 16, 18, 20 ELIOT STREET, BOSTON.
Rooms with Modern Improvements. First class board at reasonable prices. SPECIAL TERMS TO PROFESSIONAL PEOPLE.

BEAVER FALLS, PA.
OPERA HOUSE.
The most popular theatre in Beaver County. Ground floor; steam heat; carbon light; new piano. Booking for 1896-7. First-class attractions only.

COLUMBUS, O.
Hessner's Summer Theatre.
Refitted, covered theatre, seats 2,000. Liberal sharing terms.
H. B. KELLER, Manager.

CHOCTON, STEUBEN CO., N. Y.
WARNER OPERA HOUSE.
Seating capacity, 1,000. Stage 30x40. Scenery complete. Office at the Pacific House.
H. W. KREPPS, Proprietor.

COUNCIL BLUFFS, IOWA.
Omni-bus and Baggage Transfer.
Special rates to theatrical companies. Wagon suitable for all kinds of scenery and baggage. Office at the Pacific House.
H. W. KREPPS, Proprietor.

CHIPPEWA FALLS, WIS.
NEW OPERA HOUSE.
Seating capacity 1,400. Stage 30x40. Heated by steam, lighted by gas on main floor between Chicago and St. Paul. Population 10,000. Write for open dates.
WATERMAN & BARLEY, Mgrs. and Props.

H. S. TAYLOR, Agent, 23 E. 14th Street, New York.

DES MOINES, IOWA.
LEWIS OPERA HOUSE.
Wanted, light opera co. week of June 28; cheap prices.
W. C. KOVINS, Manager, 120 First street.

DENVER, COLO.
ACADEMY OF MUSIC.
Seating capacity 1,200. Opera House. Will add gallery 1,000 seats this summer. Location best in city. Popular prices, \$1.00 to \$2.50. Open the year round. Few open weeks in June, July and August. Expect to retire from business and will sell the Academy for \$75,000 part cash, balance on long time, low interest, or will lease to any party at \$200 per month, five years or longer. The sale or use of liquors not permitted. The Academy building has paid 35 per cent. net per annum on \$75,000 since built. Population, 75,000. Seats 1,000. City in the United States. No dates given except at 11 o'clock. The Academy is leased.
F. T. HUGHES, Sole Proprietor and Manager.

FREMONT, OHIO.
HEIM'S NEW OPERA HOUSE.
FRANK H. WHIPPLE, Lessee, Toledo, O.

FINDLAY, OHIO.
DAVIS OPERA HOUSE.
FRANK H. WHIPPLE, Lessee, Toledo, O.

HOUSTON, TEXAS.
GRAY'S OPERA HOUSE.
Just repaired and refitted. Largest and best OPERA HOUSE IN THE CITY.
Now booking for season '96-97.
GUS FREDERICKS, Manager.

HUNTSVILLE, ALA.
HUNTSVILLE OPERA HOUSE.
Wanted, Comic Opera, Minstrel or Specialty Co. for three days' Fair, beginning Oct. 11. O. R. HUNDLEY.

HOOSICK FALLS, N. Y.
CASINO.
New place of Amusement. On the ground floor, with Galleries. Capacity, 1,000. Stage 30 feet deep, 30 feet opening. Population, 8,000; vicinity, 2,000. Now booking for 1896-7.
H. E. TAYLOR, Manager.

KITTANNING, PA.
OPERA HOUSE.
Wants No. 1 companies for 1896-97. April and May open. Wanted a Mikado co. D. B. HEINER, Mgr.

LETONIA, OHIO.
FORNEY'S OPERA HOUSE.
Minstrel or good specialty company wanted, 1st, 2d or 3d of April.
M. T. FORNEY, Manager.

LINCOLN, NEBRASKA.
NEW PEOPLE'S THEATRE.
Now booking for 1896-97. Address, Warner and Browne.

LOUISVILLE, KY.
LOUISVILLE HOTEL.
LLOYD W. WHITLOW, Manager.
The only centrally located hotel in the city.
Extensive alterations and improvements having been made during the past Summer, we are now prepared to furnish to the profession the best accommodations in the city at reasonable prices.

MILTON, PA.
MILTON OPERA HOUSE.
Seating capacity 1,000. Complete new scenery. Population 7,000. Share or rent. EDWIN R. CURTIS, Mgr.

MCKINNEY, TEXAS.
HEARD'S OPERA HOUSE.
Seating capacity, 1,000. Stage 30x40. Complete scenery. Pop. 3,000. Share or rent. J. S. & S. D. HEARD, Props.

MATTEAWAN, N. Y.
MUSIC HALL.
Largest and most popular house in town. Capacity increased to 700. Population within radius of one mile, 10,000. Rent or Share.
J. W. TAYLOR, Proprietor.

MT. VERNON, OHIO.
WOODWARD OPERA HOUSE.
Good town; 8,000 people. Opera chairs. Seats 950. Complete scenery. Open time for good companies in April, May and June. Now booking first-class attractions for season 1896-97. Play but one attraction a week. That must be first-class. Rent or share. Address
L. G. HUNT, Manager.

MALONE, N. Y.
HOWARD OPERA HOUSE.
(formerly Lawrence Opera House). Complete scenery. Population, 8,000. FERGUSON & MEKITT, Mgrs.

NEWCASTLE, PA.
PARK OPERA HOUSE.
ON GROUND FLOOR, 1030 Kane patent folding chairs. Stage 47x30. Twelve comfortable dressing-rooms; lit by electric city; hot and cold water. Elegant new scenery and appointments of latest design. Opened March 29 by Emma Abbott. Opera company. FIRST-CLASS attractions only address
E. M. RICHARDSON, Manager.

NORWALK, FREMONT, TIFFIN, FINDLAY, O.
Summer season and season 1896-97. Am now booking.
FRED. H. WHIPPLE, Toledo, O.

ODENSBURG, N. Y.
NEW OPERA HOUSE.
For time apply to H. S. TAYLOR, 23 E. 14th St., N. Y.

RALEIGH, N. C.
TUCKER HALL.
Wanted—Attractions for Tucker Hall. Share or rent.
J. F. & J. P. FERRALL, Lessees.

RED WING, MINN.
CASINO.
Apply only to GEORGE WILKINSON, Prop'r.

ROCHESTER, PA.
ROCHESTER OPERA HOUSE.
One of the finest buildings in our country; 23 miles below Pittsburgh; capacity, 1,000. Rochester and vicinity has a population of 12,000.
JOHN J. HOFFMAN.

SAGINAW, MICH.
TEUTONIA OPERA HOUSE.
Seating capacity, 1,000. Ground floor. Now booking first-class companies for season 1896-7. For open time apply to H. S. TAYLOR, 23 E. 14th St., New York, or direct to
C. M. BEACH, Manager.

TAYLOR HOUSE.
Two blocks from Opera House.
FRED. B. SWEET, Proprietor.

Martin's Coupe, Omnibus and Baggage Line.
Orders for theatrical baggage and scenery will receive prompt attention.
J. S. MARTIN, Proprietor.

SOUTH FRAMINGHAM, MASS.
GLOBE AMUSEMENT CO.
Local sharing Managers, No. 1 Odd Fellows Block. Pop. 9,000; new Hall seats 500; large stage, good scenery.

STREATOR, ILL.
PLUMB OPERA HOUSE.
Lively town; 13,000 people. Elegant house; on ground floor; seats 1,100; steam heat and folding chairs. Stage and scenery ample. One attraction per week only; no panic prices. Now booking for 1896-97. None but first-class attractions desired.
WILLIAMS & CROSWELL, Managers.

TARBORO, N. C.
LICHTENSTEIN OPERA HOUSE.
Seating capacity, 500; five sets of scenery. Good show town; have piano. Fair week, Oct. 25.
Address, D. LICHTENSTEIN.

UTICA, N. Y.
GAMMELL'S HOTEL.
CASINO AND ASSEMBLY ROOMS, 17 and 19 Liberty Street.
The most popular pleasure resort in Central New York. Grand Orchestra Concert every evening. Headquarters for the dramatic and musical profession. The hotel opened Jan. 1, 1896. Special rates to the profession. N. Y. Mirror on file.
G. W. GAMMELL, Proprietor.

WATERBURY, CONN.
CITY HALL.
Seating capacity, 1,000. Stage 30x40. Eleven sets scenery, gas and steam heat. Rent only. Population, 25,000.
Address JOHN BLAIR, Agent.

WAPAKONETA, O.
Timmon's Opera House.
For time address H. S. TAYLOR, 23 E. 14th St., N. Y.

WISCONSIN, ME.
MUSIC HALL.
New building. First floor. Seats 300. Good stage.

ZANESVILLE, OHIO.
BIJOU THEATRE.
Seating capacity, 1,000. Population of the city 44,000. Good scenery and lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now and season 1896-7. Address Dr. O. C. FARQUHAR, Lessee and Manager, No. 120 Putnam Avenue.

WAPONTON, DAKOTA.
SEELY'S NEW OPERA HOUSE.
Seating capacity, 1,000; stage 30x40; complete set Soman & Landis scenery. For sharing terms ad. W. A. SEELY.

THE CASINO.
Broadway and 39th street.
Manager
50 CENTS ADMISSION 50 CENTS
Reserved seats, 50c, and \$1 extra. Boxes, \$2, \$3, \$5, \$10. Every Evening at 8.
Saturday Matinee at 2.
On a scale of unprecedented splendor, Johann Strauss' most successful opera comique,
THE GYPSY BARON.

Presented under the direction of Mr. HEINRICH CONRAD.
Chorus of 60. Increased orchestra. Full military band. Musical director, Jessie Williams.
New and beautiful costumes, scenery and appointments

UNION SQUARE THEATRE.
Under the management of J. M. HILL, who leases from Messrs. SHOOK & COLLIER, Proprietors.
Matinees Wednesday and Saturday at 2.

PEPITA;
OR, THE GIRL WITH THE GLASS EYES.
Alfred Thompson and Edward Solomon's new comic opera.

NEW WINDSOR THEATRE.
Bowery, near Canal street.
The Handsomest and Largest Theatre in the City.
FRANK B. MURTHA, Sole Manager.

JAS. H. WALLICK and his great company in THE BANDIT KING,
with his famous acting horses.
MATINEES—WEDNESDAY AND SATURDAY.
Stars and combinations wishing dates for balance of this and next season, address at once.

FIFTH AVENUE THEATRE.
Proprietor and Manager, CHAS. STETSON.
Evil, evening until further notice—Saturday matinee at 2.

THE LITTLE TYCOON.
Seats secured two weeks in advance.

GRAND OPERA HOUSE.
Lessee and Manager - Mr. T. H. FRENCH.
Reserved seats (orchestra circle and balcony), 50c.
EVERY EVENING AT 8.
EFFIE ELLISER
WOMAN AGAINST WOMAN.
Next week—Robson and Crane's Comedy of Errors.

WALLACK'S THEATRE.
Broadway and 39th St.
Sole Proprietor and Manager, LESTER WALLACK.
and his splendid company,
THE CAPTAIN OF THE WATCH,
with new scenery. Also
THE PALACE OF TRUTH.
EVERY EVENING AND SATURDAY MATINEE.
BARTLEY CAMPBELL'S 14TH ST. THEATRE.
W. W. TILLOTSON, Acting Manager.

EIGHTH MONTH
of
BEAUTIFUL EVANGELINE
by
RICE'S STAR BURLESQUE COMPANY.
Evenings at 8; Wednesday and Saturday matinees at 2.

KOSTER & BIAL'S, 330 ST. AND 6TH AV.
Burlesque. Burlesque.
H. M. S. PINAPORE.
New scenery, appointments, etc.

THIRD AVENUE THEATRE.
3d Avenue and 31st Street.
UNDER THE MANAGEMENT OF I. M. HILL

IRISH ARISTOCRACY.
MATINEES WEDNESDAY AND SATURDAY
Matinee prices, 50c., 50c. and 75c.
Next week—HAZEL KIRKE.

MADISON SQUARE THEATRE.
Mr. A. M. PALMER, Sole Manager.
EVERY EVENING AT 8:15. SAT. MATINEE AT 2.

TWO WEEKS ONLY.
A new comedy, adapted from the French of Edouard Pailleron by Mr. Clinton Stuart and Mrs. J. C. Ver Planck, entitled
OUR SOCIETY.
With elaborate scenery and an excellent cast.

STAR THEATRE.
Last nights and Saturday matinee.
The return engagement of
MR. DION BOUCAULT.
In his new and original comedy,
THE JILT.
Being one of the most prosperous and auspicious among the many plays this eminent author has written.
Next week—FANNY DAVENPORT in *FEDORA*.

LYCEUM THEATRE, 4th AVE. AND 3rd ST.
THE MOST SUCCESSFUL PLAY OF SEASON.
Bronson Howard's
ONE OF OUR GIRLS
with
MISS HELENE DAUVRAY
and a
GREAT COMPANY.
Every Evening at 8:15. Matinee, Saturday at 2.

HARRIGAN'S PARK THEATRE.
Broadway and 35th street.
EDWARD HARRIGAN, Proprietor.
M. W. HANLEY, Sole Manager.
in his original local comedy,
THE LEATHER PATCH.
Mr. DAVE BRAHAM and his Popular Orchestra.
Evenings at 8. Wednesday and Saturday matinee at 2.

ANNA M. QUINN.
Character and Dialect parts.
SAM CHARLES.
Old Men and Character. At Liberty.
Permanent address, 235 South Halsted St., Chicago.

ANNIE WOOD.
With Harrison and Gourlay Co. Permanent address, 20 East 34th Street, New York. En route.

ALFA PERRY.
With J. D. BYERS.
Head of Murphy, season 1895-96.

BLANCHE CHAPMAN.
Prima Donna Soprano.
At Liberty.
Address John Templeton, Opera Office, 1145 Broadway.

BOSTON COMEDY CO., H. Price Webber, manager.
Tenth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 506 Washington street, Boston, Mass.

CHAS. H. BRADSHAW.
Disengaged for season of 1896 and 1897.
Address care of Loxia Co., 50 route.

FLORENCE JORDON.
Balladist. Address all communications to R. Fitzgerald, 10 Union Square.

FOR SALE CHEAP. A full set of costumes and orchestrations for the following operas: MAS-COTTE, PIRATES OF PENZANCE, PATIENCE and PINAFOR and full set of scenery for Pinafore. Address G. 334 North 8th street, Philadelphia, Pa.

GEORGE KYLE. A hit as Professor Meekful in Alice Harrison's Hot Water Company. ("Break Away.") Address, 328 West 3rd Street, N. Y.

LIZZIE ANDERSON.
First Old Women. Disengaged.
Address No. 6 Garland Street, Boston, Mass.

MARIE AND CARLOS ST. AUBYN.
Duchess and Stage Manager.
Lilly Clay's Adamless Eden Company.

MADAME RAULLIERE & CO. 18 East 17th St. Ball Dresses, Stage and Fancy Costumes. Samples on hand for selections.

MISS ABLE GODOV.
Soubrette, Ingenue and Boys in English. Late Royal Dramatic Co., Netherlands. Address Minton.

MESSRS. HOWE & HUMMEL will rigidly prosecute any parties attempting to produce the drama, *A MOTHER'S SIN*, written by Walter Reynolds, during that gentleman's absence in England.

MISS MARTHA WREN.
Leading Singing Soubrette and Boys. With Shook and Collier's Union Square company in *A Prisoner for Life*. En route.

MISS ADELAIDE CHERIE.
Address N. Y. Mirror.

MRS. JENNIE FISHER.
Late with Dion Boucault. Character, Dialect and Singing Old Woman. Address 224 East 23d St.

MISS STELLA REES.
Leading Lady. Address Minton.

MISS MABEL STANTON.
Leading Lady.
Can be engaged for remainder of Season.
Address 241 Mulberry street, Syracuse

MISS MARIE C. BLACKBURN.
Leading Business.
Address Minton.

MISS LUCILLE MEREDITH.
Prima Donna Templeton Opera Company.
En route.

MISS JOSEPH CROWELL.
With Dillon and Steadman's Emerald Company. Permanent address 107 Shawmut Ave., Boston, Mass.

MR. J. P. SULLIVAN.
As Murry Kerrigan in *The Ivy Leaf*. Season 1895-96. En route. Address Minton Office.

MR. JOHN J. WILLIAMS.
As Bob Shaver in Atkinson's Aphrodite Company. Address Minton.

MR. OWEN FERREE.
Stage Manager and Character Actor. With Mlle. Rhea season 1895-96.

MR. JAMES L. CARNART.
First Old Men roles. Season 1895-96.

MR. JOHN T. MALONE.
Address Minton.

MR. NELSON WHEATCROFT.
Tom Cooper in *Shadows of a Great City*. Address on route, or Simmonds & Brown.

MR. O. W. EAGLE.
Lord Jura in *Moths*. Helene Adell Company.

MR. CORNELIUS MATHEWS.
Dramatic Author. Address Minton.

MR. JAMES O'MARA.
At Liberty.
Address Scott Marble, 221 Clark st., Chicago, Ill.

MR. WALTER OWEN.
Address Minton.

MR. FREDERIC DARRELL.
Tenor and juveniles. Address care Minton

MR. G. D. CHAPLIN.
Address 245 West 11th street, New York City.

MR. BENJ. MAGINLEY.
With May Blossom Company.

MR. I. N. DREW.
In the Rank co. Season 1895-96. Third season. Permanent address, 2104 Mt. Vernon St., Philadelphia.

MR. CHAS. G. CRAIG.
Address N. Y. Mirror.

NELLIE BEAUMONT.
Juvenile. At Liberty. Address this office.

PERCY J. COOPER.
Leading Tenor, Grand and Comic Opera. Disengaged for Summer. Address 1-4 Chandler St., Boston

SUSIE RUSSELL.
Disengaged for New York or vicinity. Address this office.

SCHAEFER'S OPERA HOUSE.
CANTON, OHIO.

Seating Capacity 1,275.
FIRST-CLASS TROUPE ON SHARING TERMS ONLY, enquire of
LOUIS SCHAEFER, Proprietor.

BRUCELINE.
The only remedy on earth that restores Gray Hair to its ORIGINAL COLOR in eighteen days. It is not a dye. PRICE \$1.00 A BOTTLE.

DEAR SIR:—I am glad to tell you that your "Bruceline" has completely restored my beard and hair to its original color, and I strongly advise all who are "falling into the sere and yellow leaf" and don't like to acknowledge it, to use Bruceline. FRED. LYSTER.

BRUCE'S HAIR TONIC imparts vitality, restores the blood vessels of the hair to their normal vigor, and causes hair to grow on bald heads; strengthens weak hair and prevents it from falling out. PRICE \$2.00 A BOTTLE. Bald heads treated free until cured. Send for book of testimonials to
M. BRUCE,
204 Sixth avenue, New York.

Goods will be sent on receipt of price.

DIAMONDS
A SPECIALTY.<

BIG HIT!

Our garments are said by those who have worn them to be decidedly
The Best in Point of Style, Fit, Workmanship and Price.

All that tends to make a perfect garment we do, as our customers testify.
OUR SPRING AND SUMMER STOCK

For 1886 is now complete with newest novelties and staples and varied enough to please the most fastidious, giving in price from \$20 suits, trousers \$5, and up to the lowest. Workmanship the highest. Once a customer, always a customer. A liberal discount to the profession. Samples and self-measurement chart mailed on application.
J. B. DOBLIN & CO.,
 Tailors and Importers, 134 Bowery, New York.

SCENERY

For Opera Houses, Halls and Travelling Combinations.

Sosman & Landis
SCENIC STUDIO,
 277 and 279 Clark Street,
CHICAGO, ILLINOIS.

We will on May 1 occupy our NEW STUDIO, THE LARGEST IN THE WORLD.

Every modern facility. Twenty paint bridges and ladders, enabling us to do the largest Scenery in use.

We employ twenty artists and assistants.

Our patrons will receive the benefit of our extended facilities in the best of artistic work at LOWEST PRICES.

Owners and managers should get our prices before contracting elsewhere.

Over 700 Opera Houses and Halls now using our work.
CORRESPONDENCE SOLICITED.

THE EAVES

COSTUME CO.
 Leading American Costumers.
 63 EAST 15TH STREET, NEW YORK.

Largest newly made wardrobe on hire in America. Complete outfits for all the opera and costume plays. Out of town parties should write for estimates before contracting elsewhere.
 Goods sent C. O. D. everywhere.

HAWTHORNE

896 BROADWAY.
 Costumes designed and manufactured TO ORDER ONLY. No wardrobe for sale or rent.
 N. B. On May 1 shall remove to 4 EAST 80TH STREET, between Broadway and 5th Avenue.

MME. P. A. SMITH.

Dress-Making in all its Branches.

Particular attention given to theatrical costumes.
 127 WEST 80TH STREET, NEW YORK.

Orchestral Parts for Sale.
MIKADO. **CHAP.**
MASCOTTE.
AND OTHER OPERAS.
SUMNER ENTERTAINMENT CO.,
 10 East 14th Street.

April 15, 1886.
JOSEPH ADELMAN.
 (Formerly with Mme. Janssch. Season of 1885-6 as "Jago" in The Strangers of Paris Co. Engaged for 1886-7 with Mr. Lawrence Barrett.)
 Will hereafter be known as
JOSEPH DELMAN.
 Which name he has assumed for all future professional work. Permanent address, 171 Livingston St., New York.

MISS BLANCHE NOBLE.
 LEADING AND HEAVIES. DISENGAGED.
 First-class Managers Only. Address,
 259 West Forty-Third St., or Agents.

W. BUSCH, Playwright.
 Author of Brother Jonathan, The Tower of Babel, Le Perceur, The Road to Rain, etc. For novelties address 1223 Spruce Street, St. Louis, Mo.

TO THE PROFESSION.
Huntley House, Harbor Island.
MAMARONECK, WESTCHESTER CO., N. Y.
 Twenty miles from the city.
 The house is pleasantly located in the harbor, half a mile from the railroad station and quarter of a mile from the mainland.
 For particulars relative to board, etc., address
J. T. HUNTLEY.

THE RESORT OF THE PROFESSION
EUGENE BREHM.
 24 Union Square, New York.
 The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

COPYING.
MRS. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER
 24 WEST 9TH STREET, N. Y.

NOTICE
 To Stage Carpenters and Theatrical Builders:
 Theatrical Stage Hardware a Specialty. Iron Forging in any shape made to order.
 References: Harry Miner and T. W. Moore, of Harry Miner's Enterprises.
 Price list sent on application.
C. RECHT,
 123 Bowery, cor. Delancey Street, New York.

WANTED.
 Position as Leading Lady for Season 1886-87.
 Address **GRACE E. CHAPIN,**
 Grand Union Hotel, N. Y.

Mrs. Augusta Foster.

HEAVY LEADING BUSINESS.

SALVINI, Season 1885-86.

EDWIN BOOTH, Season 1886-87.

Fanny Gillette.

LEADING SUPPORT TO JOSEPH HAWORTH.

Beginning the Season September, 1886.

Wm. Cullington.

As ABE NATHANS in SHADOWS OF A GREAT CITY.

Permanent address,
 BOX 210 NEW ROCHELLE, N. Y.

Frank Knowland.

Leading Juvenile.

Permanent address, care MIRROR.

Miss Alberta Gallatin.

LADY GAY SPANKER

in "LONDON ASSURANCE."

LADY TEAZLE in "SCHOOL FOR SCANDAL."

JULIANA in "THE HONEYMOON."

Address this office.

THIRD SEASON WITH BENNETT-MOULTON OPERA CO.

BESSIE FAIRBAIRN.

PRIMA DONNA.

POLLY FAIRBAIRN.

SOPRANO.

DISENGAGED AFTER JUNE, 1886.

Address,
 43 BLUE HILL AVENUE, BOSTON.

Richard Marston,

SCENIC ARTIST.

Madison Square Theatre, New York.

THOMAS SERRANO

ELSIE

Dramatists.

Address N. Y. Mirror Office.

Harry G. Sinclair.

LILLIE M. SINCLAIR.

Address MIRROR.

Ed. H. Van Veghten.

With Little Tycoon co., Fifth Avenue Theatre, New York.

Permanent address, MIRROR.

Miss Kate M. Forsyth.

LEADING BUSINESS.

Address MIRROR.

Amy Ames.

As VIOLET, in Hoyt's TIN SOLDIER.

Season of 1886-87.

W. C. Crosbie.

Immediate success as SNAGGS, in SANGER'S BUNCH OF KEYS.

Address MIRROR, or en route.

Joe Armand.

LEADING TENOR.

FORD'S OPERA CO.

At liberty after March 8.

Address care JOHN TEMPLETON, 1245 Broadway.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 397 Franklin Avenue, Brooklyn, N. Y.

S. H. Cohen,

MANAGER LONG STRIKE COMPANY.

Permanent address Brooklyn Times Office, or as per route in MIRROR.

Tony Pastor's Grand Co.

His latest, greatest and best organized for extended tour.

TONY PASTOR

always present at every performance.

MONDAY, April 19, one week only, at HOWARD ATHENAEUM, BOSTON.

The Grand assemblage comprises the Dare Brothers, the Tinsots, three St. Felix Sisters, Byrnes and Helene, Harry Morris, Callan, Haley and Callan, Hines and Remington, Leopold and Bassell and TONY PASTOR.

H. S. SANDERSON, C. T. VAN SICKLIN, Manager. Advance Agent.

THE OPERA OFFICE

1145 Broadway, New York.

MANAGER. JOHN TEMPLETON

FAY

Y

"ORIGINAL MIKADO."

Furnishes Managers, Artists and Musical Associations

Companies, Operas, Orchestras, Engagements, Costumes, Music, Manuscripts, Everything.

C. R. GARDINER, Proprietor.

2020, THE MAGIC QUEEN; OUR 2020 (Comic Opera); ONLY A FARMER'S DAUGHTER; ONLY A WOMAN'S HEART; C. R. GARDINER & COMPANY; TICKET OF LEAVE MAN (Spectacular).

Permanent Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any of the above plays.

NOTICE.

I am about to close a mutually pleasant and profitable engagement of two years with Mr. M. B. Curtis, and would be pleased to negotiate with a good company for the

BALANCE OF THIS SEASON

or for the next.

CHARLES A. WING.

Address this office.

Ladies Made Beautiful.

STAGE AND STREET COSMETIQUES.

The Form Beautifully and Permanently Developed by the only Method Known to Science.

The Face, Shoulders, Limbs, etc., all made to harmonize. Flesh increased or reduced from ten to fifteen pounds per month.

THE SKIN BLEACHED BEAUTIFULLY WHITE.

Wrinkles, Pimples, Freckles, Moles, Moth, Blackheads and superfluous hair permanently removed. Hair, Brows and Lashes restored and dyed any shade. Birth marks from any cause removed permanently by a Russian method. Deformed or ill-shaped nose made straight to suit the face. Circulars and endorsements mailed on receipt of 5 cents in stamps.

MADAME LATOUR,
 New York's Popular and Reliable Cosmetique,
 2126 Lexington Avenue, New York City.

LOUISE BALFE.

Great Success of

In John Harrison's Great Play,

DAGMAR.

A. L. ERLANGER, Manager.

Address care of MIRROR office.

G. A. Mortimer.

BUSINESS MANAGER.

Address "Ponaventure," Riverside, R. I.

Lottie Blair.

AS HAZEL KIRKE.

Address MIRROR.

Alexander Salvini.

CASSIO and LAERTES

with

SALVINI-BOOTH COMPANY.

Jacques Martin.

COMEDIAN. DISENGAGED.

Address Agents or 10 E. 14th St., New York. Room 23.

G. Herbert Leonard.

GENERAL ACTOR.

Address A. O. of F., 101 East 14th Street.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVANS.

Season 1885-86.

Address N. Y. Mirror.

S. W. Laureys.

Professor of the Art of Costuming.

7th Broadway, opposite Stewart's.

Byron Douglas.

WITH M. B. CURTIS.

Season 1885-86.

Maggie Arlington.

LEADING BUSINESS.

Address this office.

Alfred Follin.

Address J. J. SPIES, 266 Broadway.

Gabrielle du Sauld.

Light Comedy. Emotional Characters. At Liberty.

Address 54 West 26th street, N. Y.

Wil. Lackaye.

RICHARD in MAY BLOSSOM.

Address MIRROR.

Walter Hubbell.

HEAVY LEADING BUSINESS.

Address Agents, or N. Y. Mirror.

Charles Bennett.

Leading man with Adelaide Moore. At liberty season 1886-87.

34 Downs Park Road, Hackney, London.

Redfield Clarke.

BUSINESS MANAGER STREETS OF NEW YORK

At liberty after June 1, for Juveniles, Light Comedy, or Baritone in Opera. Address MIRROR or Actors' Fund

Kittie Marcellus.

HIGH SOPRANO. Successful as Second Lady with Lizzie St. Quinten. At liberty for light opera or singing scabrette.

Address MIRROR.

Fanny Reeves.

Eugene A. McDowell.

154 W. 25th Street.

Elvie Seabrooke

AS MARY BLYTHE.

Thomas Q. Seabrooke.

AS MO JEWELL.

COLVILLE'S WORLD.

Address 112 E. 3rd street.

Miss Sadie Bigelow.

As COUNTESS ZICKA and AMERICAN GIRL in Motha. Wallack's Theatre Company. En Route.

Helen Reimer.

Singing scabrette and character. Rag Baby company season 1884-5. 15-86. Disengaged after May 20.

Address as per route, or MIRROR.

Mrs. Shepperd.

(Of D'Oyly Carte's and Stetson's Mikado Co. At liberty. Address Fifth Avenue Theatre.

Patti Rosa.

Starring in ZIP and BOB, b authorization of LOTTA.

Lillian Hadley.

LEADING BUSINESS with W. J. SCANLAN CO.

Season 1885-86.

Address SIMMONDS & BROWN.

C. W. Dungan.

BARITONE. McCAULL OPERA COMPANY.

Season 1884-5-6. Address MIRROR.

Sydney Chidley.

SCENIC ARTIST.

Vernon Avenue, Flatbush, L. I.

Joseph Mealey.

Character and Singing Comedian. Third month as TEDDY with Little Tycoon Opera Co., Standard Theatre, N. Y. Managers address MIRROR Office.

Inez Rochelle.

PRINCESS ZULIESKI.

Mayo's NORDECK. Season 1884-5.

LEADING LADY

SHOOK AND COLLIER'S

A PRISONER FOR LIFE CO., 1885-86.

Disengaged Next Season.

Address **SIMMONDS & BROWN.**

Mr. Dan'l Sully.

DADDY NOLAN

in

THE CORNER GROCERY.

Address **W. O. WHEELER.**

Business Manager.

Georgia Cayvan

ADDRESS 125 W. 46TH STREET, NEW YORK.

Frederick Warde.

THE TRAGEDIAN.

Time for season 1886-87 now looking.

ROBERT C. HUDSON.

126 Jefferson Avenue, Brooklyn, N. Y.

W. A. Whitecar.

WITH ROSE COGHAN.

April 26, four weeks.

John Howson.

AMERICAN OPERA COMPANY.

Address Actors' Fund Office.

Miss Rose Levere.

LEAH, THE FORSAKEN.

Address MIRROR Office.

Willard Brigham.

Heavy Leads.

With Joseph Haworth in Ours and Engaged.

AT LIBERTY JUNE 1.

Address No. 354 W. 25th street, "The Marlboro 25 b."

A SUCCESSFUL SEQUEL TO JOSHUA WHITCOMB.

"Most books and nearly all plays that are written as sequels fail to prove either interesting or profitable. The Old Homestead is certainly the first, and I am confident will prove to be the second."—BOSTON SUNDAY TIMES.

Denman Thompson,

THE OLD HOMESTEAD.

Without any booming, without a lithograph, with type stands, three-sheet type posters and type quarter-sheets, IT PLAYED ON ITS OPENING WEEK AT THE BOSTON THEATRE TO \$11,279.25.

Address all communications to DENMAN THOMPSON, as per route.

Princess Opera House
WINNIPEG, MAN.

OPEN DATES.

Good Summer dates open for first-class companies.
Now looking for regular season 1886-87.
W. H. LEACH, Lessee.
C. W. SHARP, Manager.

SCOTT MARBLE, Playwright.
Author of "Furnished Rooms," "Maggie's Landing," "Ten-Mile Canyon," "Over the Garden Wall," "Silver Spur," etc.
Permanent address, No. 4211 Champlain Ave.,
Chicago, Ill.

JENNIE WILLIAMS.

SOUBRETTE.

Successful creation of RICKETY ANN in Denman Thompson's OLD HOMESTEAD.

INVITES OFFERS FOR NEXT SEASON.

Address SIMMONDS & BROWN, New York.

JAMES OWEN
O'CONOR

AND HIS

Tragedy Company.

"O'Conor is McCullough's legitimate successor."
MANAGER EDWARD SHELDON.
Address en route. J. HENRY RICE, Manager.

HARLEY MERRY.

SCENIC ARTIST.

THE STUDIOS, FRANKLIN AVE., CITY LINE, BROOKLYN.

Harley Merry's Studio. Establishment being the largest paint-room in the world, and fitted with all modern appliances, both for painting and building scenery, offers the greatest facility for production of the most exact in any quantity or on any scale of magnitude and splendor.
Postal and telegraph address, FLATBUSH, L. I.

PEOPLE'S THEATRE.

Montrose Avenue, corner Leonard Street, Brooklyn, E. D.
CAPACITY, 4,500; CITY POPULATION, 800,000; HOUSE HOLDS \$100; POPULAR PRICES; EIGHT PERFORMANCES WEEKLY, INCLUDING TWO MATINEES.

Strong attractions can play to capacity every performance. During the Summer above favorite resort will be the most popular, colored, etc., and when completed will excel in point of artistic excellence and grandeur any theatre in Brooklyn. Now looking for next season; recognized Standard Attractions only desired. All applications must be addressed to:

T. H. WINNETT, 866 Broadway, New York City.

PULSE OF NEW YORK

A Melodrama of City Life, by Robert Griffin Morris.

The above play has been rewritten by Mr. Morris with its action at the Star Theatre and will be given with the entire scenery as used in that production, including the Grand Elevated Railroad Scene, all of which has been purchased from the Frohman Brothers and cost originally \$1,000.
For time and terms apply to the managers,
HICKY & SOULIER,
Grand Opera House, Troy, N. Y.

BIDWELL'S
New Orleans Theatres

ACADEMY OF MUSIC,
GRAND OPERA HOUSE

AND
ST. CHARLES THEATRE.

Playing only First-class Attractions.

FOR TIME, SEASON 1886 and 1887, apply to
D. BIDWELL, Proprietor and Manager,
New Orleans.

OPEN TIME.
LIBRARY HALL, Pittsburg, Pa.
IN MAY AND JUNE.

REGULAR PRICES ONLY.
For particulars address,
CHALET & GULICK, Lessees.



Marie Prescott

LIBERTY SEASON 1886-87.

Address en route, between 7th and 8th Sts., New York

ST. LOUIS, MO.

Grand Music Hall

SEATING CAPACITY, 3,600 OPERA CHAIRS.

ENTERTAINMENT HALL

SEATING CAPACITY, 1,350 OPERA CHAIRS.

Both Halls thoroughly equipped with new scenery and stage appointments.

DIMENSIONS OF STAGE.
GRAND HALL, 65x130 feet.
Entertainment Hall, 36x63 feet.
Proscenium, 15 feet.

Acoustics absolutely perfect. Lighted throughout by Edison incandescent lights. Improved heating and ventilation. Location unsurpassed.

First-Class Attractions Only.
No Sunday performances. Address
J. H. JOHNSTON, General Manager.

Academy of Music.

SPECIAL.
THE SUBSCRIPTION SALE
Of Seats and Boxes for the performances of the
MEININGER COURT DRAMATIC CO.
Founded and promoted by His Highness the Duke of
Sachsen-Meiningen, will open at the

Academy of Music, New York,
Monday, April 26, at 10 A. M.

THE SEASON OF 24 PERFORMANCES
Commences MONDAY, OCTOBER 25th, 1886, with
JULIUS CESAR.
The bill being changed each Monday, Wednesday and
Friday evening thereafter.

SUBSCRIPTION PRICES:
Stalls, \$1.50 to \$5.00; Boxes, \$8.00 to \$30.00.
Subscription orders by mail promptly filled.
Very respectfully,
WESLEY SISSON, Manager.
AD. NEUENDORF, Artistic Director.

ARCH STREET OPERA HOUSE.

PHILADELPHIA.

H. B. MAHN - - - Manager

Open dates after May 1 to first-class combinations
Comic opera preferred for Summer season.

OWENS' Academy of Music.

CHARLESTON, S. C.

JOHN E. OWENS, - - - Proprietor and Manager
WILL T. KEOGH, - - - Assistant Manager

Address WILL T. KEOGH, Assistant Manager.

Rockford Opera House.

ROCKFORD, ILL.

I will be at the office of RANDALL'S DRAMATIC
AGENCY, Daily's Theatre Building, with Charles
Frohman, until May 1.
C. C. JONES, Manager.

RICHARD D'ARCY.

124 Fourth Avenue, cor. Fourteenth Street, New York.
AWNINGS.
Tents, Flags, Banners, Etc.

TO LEASE FOR TEN YEARS.
The largest and most complete brick built public place
of amusement in Brooklyn. Heated by steam. Seating
accommodation 4,000. Suitable for Concert Hall, Arm-
ory, Gymnasium, Summer Garden or any business pur-
pose. Building 200 x 100, with extension 75 x 80 feet.
For further particulars apply to LEONARD MOODY,
30 Court Street, Brooklyn.

"The characters in Chispa are sharply drawn."
"The play will prove a popular success."
"Has the merit of novelty and strong situations."

New Scenery.

New Costumes.

New Printing.

MISS LOUISE LITTA,

-IN-

CHISPA! CHISPA! CHISPA!

By CLAY M. GREENE and SLASON THOMPSON, Authors of M'iss,
Sharps and Flats, etc.

THE STORY OF THE PLAY.

Chispa is the story of a bright, willful pet of one of those rugged, masculine communities that existed in California in its early days. She grows up surrounded by none of the softening influences of home; an imperious little queen over strong men, unacquainted with the amenities of conventional life, she wanders at will through the redwood forests, a mistress of witchcraft, an unerring rifle-shot, a matchless performer on those joys of the pioneer camp, the banjo and the violin. Her rifle, her banjo, and a devoted Piste Indian are her constant companions. She lives a life of freedom and thoughtless enjoyment until the intrusion of a party of fashionable strangers startle the section of Bachelor's Gulch, as her home is called, and awakens Chispa to the fact that there are women better taught than she and men more polished than the rude characters about her. Her new attire, fancy is delighted with the address and manners of one of the men of this party, and she cannot understand the aversion shown him by her guardian, Zeke Stevens. This springs from two causes: Zeke recognizes in the object of Chispa's sudden admiration the son of an old enemy who left him, Chispa, and her mother to perish on the plains when on the way to California in '49, and he is also fired by jealousy, for Zeke has grown to love the little girl he saved from the desert. This complication is the groundwork of the drama. When Zeke seeks to drive young Graylock and his party from the camp Chispa espouses their cause and defies him. In her wilfulness she seemingly forgets all that he has done for her, and is hurried into various breaches of his orders. Her Indian attendant, regarding Graylock as the cause of the quarrel between Zeke and Chispa, shoots him at the end of a Spanish fastidious to which Chispa goes contrary to Zeke's wishes. Chispa accuses her guardian of the crime, but does not appear against him at his trial. After Zeke's acquittal he is more than ever increased against the strangers who have broken the peace of the camp, but Chispa remains their friend until overwhelmed with the history of Graylock's connection with her mother's death. This breaks her connection with him, but does not reconcile her to her old life. So she takes the Indian and steals away and roams about the interior of California with her banjo for her only support and the Indian as her sole protector. Zeke follows, and his search ends just as Chispa evades her wanderings and is longing for the love she had so thoughtlessly tried and flung away.

The serious story of the play is singularly carried along on a series of comedy scenes in which the patience, shrewdness, and lively spirit of Chispa are accompanied by the broad humor of an old camp philosopher named Doc Jones, and the eccentric actions of the Indian, who is the most life-like type of the red man ever introduced in a play. Laughter, music, impetuosity, and strong emotional scenes are the strong features of Chispa.

Managers of first-class theatres desiring time for next season will please address,
W. HENDERSON, at Chicago Opera House, Chicago, Ill.

CRITERION THEATRE.

Brooklyn's Fashionable Amusement Resort. Perfect in Every Detail, Thoroughly Equipped, and Presenting Only

FIRST-CLASS ATTRACTIONS.

SITUATED NEAR THE CENTRE OF THE CITY. EASY OF ACCESS AND PATRONIZED BY THE BEST CLASS OF PEOPLE.

The following is a partial list of the attractions that have appeared at this house the past season:
CLARA MORRIS, LESTER WALLACE, JAMES O'NEILL, VOKES COMEDY CO., MADISON SQUARE THEATRE CO. AIMEE, FREDERICK WARDE, MINNIE MADDERN, MIKADO

(7 WEEKS), COULDER, AND OTHERS. The following new productions have been given: FALSE SHAME, HELD BY THE ENEMY, ENGAGED AND THE MATCHMAKER.

1886-Season-1887 will begin on or about September 1. Applications for time and terms may be made to WESLEY SISSON, Criterion Theatre, Brooklyn.

NOTE.—But three open weeks prior to Christmas.

1885 - - - SEASON - - - 1886

RICHARDSON AND FOOS,

Theatrical Printers and Engravers.

No. 112 FOURTH AVENUE (Near 12th street), New York.

GEORGE PATTERSON, Executor.

First-class Work Only. None but the Best Artists Employed.

Estimates Cheerfully Given. Prices to Suit the Times. Orders Solicited and Promptly Executed with Neatness and Dispatch.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE.
MR. HARRY MINER'S NEWARK THEATRE.
MR. HARRY MINER'S EIGHTH AVE. THEATRE.
MR. HARRY MINER'S MIKADO COMPANY.
MINER'S BROOKLYN THEATRE.

The above enterprises are managed by my General Office, where all communications should be addressed to HARRY MINER, General Office Miner's Enterprises, People's Theatre, New York.

GRA. J. HENDERSON.

Especially engaged for PITTACUS GREEN in Parker's HAZEL KIRKE.

AGNES WALLACE VILLA.

SAM B. VILLA.

EN ROUTE.

KATHERINE ROGERS.

Season Closes April 10. Summer Season commences Early in May.

Address only KATHERINE ROGERS, 239 East 75th street, New York